

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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Principal: SIR A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

As the Academy is still quite full, Students wishing to join in September are advised to have their names added to the waiting list at once.

MICHAELMAS TERM begins Monday, September 19th.

ENTRANCE EXAMINATION on or about September 13th.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Passacaglia and Fugue in C minor. *J. S. Bach.* (Novello & Co., Book 10, p. 214; Augener & Co., p. 382; Peters, Vol. I.)

Choral Prelude on "Darwell's 148th." No. 2 of Three Choral Preludes. *H. E. Darke.* (Novello & Co.)

Prelude and Angel's Farewell (Gerontius). *E. Elgar.* Arranged by *A. H. Brewer* (this arrangement only). (Novello & Co.)

The 10 selected pieces and the books set for the Essay for the January, 1922, A.R.C.O. Examination, differ from those set for July, 1921.

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CONGRESS - - LONDON, 1921.

September 20.—Open Public Meeting, 11.30 a.m., Royal College of Music; Welcome by Sir Hugh Allen, M.A., Mus. D.; Address on "Church Architecture and Organs" by Sir Chas. Nicholson; Reception at the Mansion House at the invitation of the Lord Mayor of London; Official Welcome by the Officers and Council of the Royal College of Organists; Special Music at Southwark Cathedral, 5 p.m.

September 21.—Visit to Blind Institute; Westminster Cathedral, 10.30 a.m.; Westminster Abbey, 3 p.m., and Novello's Publishing House; Banquet at 7 p.m.

September 22.—Visit to St. Paul's Cathedral, 10.15 a.m.

The Congress Programme will be sent to members who make application to

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The first two are dedicated to pianists, the next two to singers, and the fifth—there are five in all—to all (musicians or others) whom it may concern. Mr. E. Douglas Tayler has written the pianistic treatises respectively entitled *The Secret of Musical Expression* and *The Secret of Successful Practice*. And we are let into these secrets and have become quite mysterious about it before we realise—if indeed we ever do so—that they never were secrets at all. But that is where the genius of the author emerges. He tells us a secret—only pretending of course—and we are so delighted at having been let into his confidence that we never forget it again. Mr. Cecil Lawrence also makes a secret of necessity in one of his volumes, *The Secret of Acquiring a Beautiful Voice and becoming a Successful Singer*. But perhaps it is a real secret in this case, for as every teacher of singing knows, there is only one genuine method of voice-training: his own. *How to Sing a Song* is the title of his other book. This volume deals chiefly with the great problem of interpretation, and it should have a very extensive sale, as most of the present works of the kind are somewhat large and expensive. *Musical Sound*, by Edward Watson, is a well arranged and clearly expressed Introduction to the Study of Acoustics. It has been specially written for the use of Candidates for the Higher Musical Examinations: R.C.O., R.A.M., R.C.M., Trinity College, and so on, and it is really a masterly exposition of the subject, which in so small a compass is indeed remarkable in more senses than one. The volumes are tastefully got up, and are published at the small price of 1s. 3d. each.

SIGMA.

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The Musical Times

AND SINGING-CLASS CIRCULAR
SEPTEMBER 1 1921

EARLY ENGLISH CHAMBER MUSIC

BY RUTLAND BOUGHTON

(Concluded from August number, page 539.)

III.

Times of success and wealth produce works of art on a large scale, involving combinations of many performers. Such times were those of Elizabeth and Charles II., when music and the drama flourished as never before in our history. In times of failure and poverty, people cannot so easily meet in numbers, and luxurious forms of art cannot flourish. Further, in such times human thought grows less optimistic for the future of human activity, and tends to be thrown in upon itself: from this frame of mind result more intimate forms and expressions of art, and in music a predilection for instrumental forms. The instrumental art of the 17th century originated in the need for keeping singers up to pitch or filling missing parts, and in so far as it had a life of its own, was either a simple statement of dance rhythm, or a restatement of the song-thought of the time. But the unsettlement occasioned by the two Revolutions damping down the choral and dramatic forms, freed it from its restrictions, and allowed it to pass the limitations of lute-song and dance-form. A study of this period should be particularly interesting to us, for we are probably passing through a similar phase to-day. We get little glimpses of this kind of art during the Protectorate. Here are two:

Being in St. James's Park, I heard an organ touched in a little low room of one Mr. Hinckson's; I went in and found a private company of five or six persons; they desired me to take up a viola and bear a part. I did so, and that a part, too, not much to advance the reputation of my cunning. By and by without the least colour of a design or expectation, in comes Cromwell. He found us playing, and, as I remember, so he left us.

That is from the apology of Sir Roger L'Estrange, who felt it necessary later on to excuse himself for having enjoyed music in Cromwell's company, to say nothing of the usual deprecations to be made by a man of good family for having any musical executive ability. The Hinckson (or Hingston) referred to was a most important link in the continuity of musical art from Tudor to Jacobean days. He was probably a pupil of Orlando Gibbons, and certainly music-master in Cromwell's house; among his pupils was John Blow, the master of Purcell.

The other glimpse of such chamber music is one of several given by Anthony Wood, speaking of music at Oxford, where, owing to its special associations with the latter days of Charles I., many first-rate musicians were to be found:

In the latter end of the year 1657 David Mell, the most eminent violonist of London being in Oxon . . . the company did look upon Mr. Mell to have a prodigious hand on the violin, and they thought that no person, as all in London did, could go beyond him. But when Thomas Baltzar, an outlander, came to Oxon in the next year they had other thoughts of Mr. Mell, who though he played far sweeter than Baltzar, yet Baltzar's hand was more quick and could run it insensibly to the end of the finger-board.

I do not wish here to rub the well-worn grievance we English musicians have, because there is something in English character which causes us to prefer imported music and musicians. It is probably, at root, because we have looked for our greatest well-being in world-commercial-power, and contemptuously regarded the non-dividend-returning powers of art as a thing to scorn, unworthy the efforts of our own people. But it is very much to the point of our study to remember that just at the moment when outer conditions were beginning to throw musicians upon themselves and the inner life of their art, and causing a new bud of instrumental music to thrust out strongly—it was even then that they preferred 'the quick hand running insensibly' to the fiddler who by general consent 'played far sweeter.' It was the long adherence to that idea that brought about the oblivion of a series of English Violin Sonatas which for sheer beauty of feeling and fineness of design are equal, and some of them even superior, to similar works bearing the most honoured names in music.

Early in 1919, re-starting the work at Glastonbury after the war with a curious temporary distaste for all modern music (my own included), I was thrown back upon the simpler, unspiced beauty of the early English composers and Bach. There was enough vocal music to answer the need, but of fiddle music little beside the Bach Sonatas. The Mozart Sonatas were tried and enjoyed up to a point, but Mozart the craftsman so often continued the work when the artist in him needed a rest, and his violin sonatas could have been boiled down by him to half the quantity of notes with a great increase of power in their essential beauty. The Purcell Sonatas were introduced and loved, and then we came across the Novello series of Early English violin sonatas with the pianoforte part developed from the figured bass by Mr. Alfred Moffat. Mr. Moffat has a positive genius for this sort of work, developing (as he does) the upper tissue of the pianoforte parts freely and easily from the threads offered by the composer, and never obtruding his own personality as arranger, or seeking any good but that of the music itself. These sonatas are a godsend for English violinists. They cover the period from 1700 (when were published the Sonatas of William Croft, who, like Purcell, was a pupil of John Blow) to 1768, the publishing year of certain fiddle music by James Lates, from which Mr. Moffat has chosen a work which, written by a contemporary of Mozart, and under the same Italian influences, is as much finer than

the majority of the German masters' sonatas as the music of Bach is finer than that of the rest of his family. Of the eleven works arranged by Mr. Alfred Moffat as sonatas for violin and pianoforte, those by Croft, Babell, Eccles, Macklean, Gibbs, Lates, and Vincent are splendid works, without which the repertoire of any English violinist is shamefully incomplete. All of the above give fine scope to the genius of the fiddle as an instrument without allowing it to betray them into virtuosity and vanity; they are master works of form, and lovely examples of that sweetness which would have given Mr. Mell his chance. Only one in the Novello series exemplifies the fiddler's art of 'running insensibly' (and, may one add, 'insensately'?) 'up and down the keyboard'—that is the Sonata by Robert Jones, a sort of incipient concerto which makes an effect of vulgarity similar to that made by an over-jewelled nonentity. Its harmony is monotonous, and it has no slow movement—a most significant fact, for it is in their one (and sometimes two) slow movements that these 18th century fiddle composers poured out the sweetness of their hearts.

These works are nearly all within the first three positions, and it is to be hoped that they occupy a chief place on the lists of all violin teachers. Nor are they too serious to be heard by average audiences of unclassical pretensions. For example, the gay dance movements of the Sonata by William Babell 'went down like hot cakes' when played at The Folk House, Bristol, recently by members of the Glastonbury Festival School; and the Sonatas of Eccles and Gibbs are worthy of a place in any recital programme in juxtaposition with the works of Bach, Beethoven, and Brahms.

Let our violinists see to it that these works are played everywhere, and then Messrs. Novello may induce Mr. Moffat to add to them from the similar pieces that remain to be republished—if possible including more of the works for two violins, and violin and violoncello. Of such works the series includes at present only two Trio-Sonatas—by Arne and Boyce.

We have now to consider certain aspects of chamber music for voices with strings, a form of art which many modern composers are reviving with the happiest results.

IV.

Presumably the essential characteristics of chamber music are intimacy on the expressional side and, on the technical side, a concentration and perfection of design such as will increase our joy with the many repetitions necessary to ensure an unconduted ensemble. Modern composers write for instrumentalists able and proud to achieve that ensemble; but with singers we have generally to deal with an artistically inferior people, and when, as in the Pastorals of Walford Davies and the 'Wenlock Edge' of Vaughan Williams, voices are incorporated with the scheme, it is comparatively seldom that a successful performance follows,

inasmuch as the result depends on the singers' capacity to know the instrumental parts as well as their own, to lead when required by poet or composer, or to blend with the nuance of the strings when the paramount beauty ceases to be vocal. Early English composers were not handicapped in the same way. Then it was rather the string players who had to learn how to assume musical responsibility, and have joy in the prominence which followed on the discovery that instruments could express many things of which voices were incapable. The earliest examples of such combination generally available are seven pieces by Byrd lately republished in Dr. Edmund Fellowes' splendid edition of the English Madrigal School. In vol. xv. there is a Christmas Carol for contralto voice and four strings followed by a chorus for female voices in four parts. The compass of the string parts involves the use of one violin, two violas, and a violoncello; and this would indeed be the best combination, because the radius of the voice part occupies the position of the second violin—and not only the position but the character and rights as well; for it must be remembered that in these pieces by Byrd the treatment of voices and instruments is identical. Here is no simple problem of vocal part with string accompaniment, but a perfectly balanced and as nearly as possible homogeneous ensemble in which the instruments take their expression from the voice, and the singer learns all she may of that sustained or underheld quality which is so characteristic of good fiddle playing. The need for two violas may rule out chances for the performance of this music; so I suggest that the first viola part be given to the second violin, for only once does it exceed violin-compass, and then an easy exchange of parts may be effected for the two or three bars with the other viola.

The next number in this volume is less generally possible, being written for two voices, three violas, and a violoncello; and the same combination is used in the folk-tune Shepherd's Dialogue, 'Who made thee Hob forsake'; but in the last-named the difficulty may be overcome by transposing the piece up within the range of the violins, and allotting the vocal parts to a soprano and tenor, or to two tenors.

A similar transposition involving vocal modification of a more drastic nature is necessary to bring about the performance of other pieces now that we have no consorts of viols generally available. But I think that Dr. Fellowes would agree to such editing, rather than leave this beautiful music unheard, or spoiled by the noisy pianoforte or unrhymic organ—for we must remember that these old pieces not only represent the ecclesiastical environment of an age knowing neither pianoforte nor organ, but were the fine flower of a religious spirit which found expression in the frequent practice of working together. The tragedy of the loss of that spirit is shown by Thomas Hardy in 'Under the Greenwood Tree.' In the preface he comments as follows:

One is inclined to regret the displacement of these ecclesiastical handsmen by one isolated organist. . . . Despite certain advantages in point of control and accomplishment which were no doubt secured by installing a single artist, the change has tended to stultify the professed aims of the clergy, its direct result being to curtail and extinguish the interest of the parishioners in church doings. Under the old plan from half-a-dozen to ten full-grown players, in addition to the numerous more or less grown-up singers, were officially occupied with the Sunday routine and concerned in trying their best to make it an artistic outcome of the combined musical taste of the parish. With a musical executive limited, as it mostly is limited now, to the parson's wife or daughter and the school children, or to the school-teacher and the children, an important union of interests has disappeared.

'Under the Greenwood Tree' is further to the point of our present studies:

'Times have changed from the times they used to be,' said Mail, 'People don't care much about us now! I've been thinking we must be almost the last left in the county of the old string players. Barrel-organs and they things next door to 'em that you blow wi' your foot have come in terrible of late years!'

'More's the pity,' replied another. 'Time was—long and merry ago now!—when not one of the varmint was to be heard of, but it served some of the choirs right. They should have stuck to strings as we did, and keep out clar'nets and done away with serpents. If you'd thrive in musical religion, steck to strings, says I.'

'Strings be safe soul-lifters as fur as they do go,' said Mr. Spinks.

Byrd's instrumental parts are for 'soul-lifters' only. Works of a similar kind are two songs by Dowland for voice, viols, and lute from 'The Pilgrim's Solace' (1612). Dr. Fellowes is republishing these in his edition of the English Lutenists, with the lute-part adapted for performance on the pianoforte, and it is by his kind permission that I have been allowed to make copies of these wonderfully beautiful songs. Byrd's music accepts the formative principle as paramount. In Dowland expression is accepted not only as an inevitable incident of the art, but as a principle of construction. History shows that when this happens in any art it is accompanied by signs of decadence, but we shall not forego the beauty of Praxiteles or Scopas because they worked during the decline of Greek sculpture, nor the beauty of Ford and Dowland because in their time the music of the English Renaissance had passed its meridian. And if, on the formal side, Dowland's 'Go, nightly cares' and 'From silent night' have little or nothing of the architectonic nobility of Byrd's music, they have yet that sweetness of melody which gives colour and character to the autumn. It is no mere accident that Dowland should have a chromatic quality and a languishing expression. It is no mere accident that in one song he wails over his 'tunes of sad despair' and in the other cries 'Welcome, sweet Death!' Those are the moods not only of ageing minds, but of ageing periods as well. It is for us to have joy of the beauty which great artists distil from all conditions. These two lovely songs of Dowland for contralto or baritone with violin, violoncello, and pianoforte, need a deal of rehearsal,

but they are an addition of the first importance to the limited repertoire of vocal chamber music. It is, however, a repertoire that has grown considerably since, nine or ten years ago, I called attention in these columns to its possibilities. Then there were available but two or three works by Walford Davies and Vaughan Williams; now, in addition to the republication of these old works, there are chamber pieces for voices and instruments by Holst, Frederic Austin, Arthur Bliss, and others. The more we learn to work in the small the more nearly must our work approach an impossible perfection. Vast resources induce waste, slovenliness, and disorder—the symptoms, in fact, of decadence and death. Such symptoms are importunately present to-day. But out of the cacophonic husk of the art of the past epoch, a new and less pretentious art is emerging—with some pain, so that it seems difficult to many of us to recognise the difference between the death-cries and the birth-cries. That difference is more readily discernible in chamber music than in orchestral music; and more readily discernible in vocal chamber music than in music with no obvious clues to its tendency.

THE DRAMATIC WORKS OF VINCENT D'INDY

By M.-D. CALVOCORESSI

(Concluded from August number, page 544)

THE MUSIC OF 'SAINT-CHRISTOPHE'

'La Légende de Saint-Christophe' is, if not the most complex, at least the most elaborate and most diversified in its details of d'Indy's dramatic works. The presentation on the stage of the various episodes necessitates several scenes which are not accessory from the dramatic point of view, but whose musical bearing upon the main element in the drama (*i.e.*, the conversion of Aùféus) remains unavoidably slight despite the connections established by the play of leading motives. The progress towards the end is not constant until the moment when for the first time we see Aùféus balancing between obedience to the orders of his elected master and obedience to the promptings of his own soul, thrilled by the hymns which arise from the Cathedral.

In other words, 'La Légende de Saint-Christophe' is far more composite than either 'Fervaal' or 'L'Etranger' both as a spectacle and as music. It is a grandiose polyptych, simple in its general scheme but laden with details, full of beauties, and consisting of parts treated in the spirit of punctilious, at times almost puerile realism which is so usual a feature in mediæval art, and parts in which drama and music soar to the loftiest heights.

No work of d'Indy confirms more fully what Romain Rolland wrote of him many years before 'La Légende de Saint-Christophe' appeared:

Thirst for perspicuity is an essential in his nature as an artist; a feature all the more remarkable when we consider how far from simple his nature is. His wide knowledge of music has equipped him with a wealth of diverse, almost contradictory elements. The musical forms of all times and all countries hover in his mind; and we feel inclined to ask ourselves whether his eclecticism does not attempt to conciliate forms not easily conciliable. In order not to be submerged by all those riches, by those conflicting elements and influences, the artist must either be carried away by the sway of his passions, or be endowed with sufficient will-power to be capable of eliminating, selecting, and transforming. D'Indy eliminates hardly anything, but he organizes. In his music he evinces the qualities that go to the making of an army commander: knowledge of his object and resources, patience, determination to succeed, method, perfect command over his doings and over his own self.

Although the more spectacular, more operatic scenes (viz., the first three and the dialogue between the Gold King and the Prince of Evil in the last Act) contain a good many fine things, it is chiefly the religious scenes that call for consideration. In the former, d'Indy gives abundant, unquestionable evidence of his talent; but the latter reveal his genius at its loftiest.

He has succeeded in evolving from plainsong, chiefly by applying polyphonic methods of treatment that range from extensions of purely traditional means such as canonic or fugal treatment to the boldest types of juxtaposition and intertexture, a style that is as rich in suggestive and expressive power as it is in genuine originality, a music as remarkable for its firmness and straightforwardness as for its plasticity. Aggregates or sequences of sounds which school polyphony would condemn, which no harmonic theory could adequately define, appear as perfectly logical and in place, because the function of each sound is perfectly clear and the balance of the structure faultless. Even the most cursory investigation shows how simple and natural are the means by which this style has come into being.

Motives borrowed from plainsong may be utilised in their original form, or altered in some particular. Or again, the vocabulary that goes to the building of plainsong may be used to construct original motives. Whichever the case, it stands to reason that the artistic value of the results will depend solely upon their unity and fitness. The point has already been made with reference to the antiphon, 'Ubi Caritas et Amor,' used in 'L'Etranger,' where it plays a leading and perfectly unequivocal part. In 'Saint-Christophe,' we find the same tune occurring episodically: twice the hermit sings it to the words 'love one another,' and it reappears under the words 'but the humble and needy may safely cross.' No one unacquainted with the Roman Liturgy for Maundy Thursday will perceive the particular virtue of allusion latent in this motive. But, on the other hand, no one will feel the necessity for being conscious of it. In both cases the motive is perfectly in keeping with both words and context. When it reappears in the following combination:



its function as a mere unit within a general scheme, to be judged on its own merits and not with reference to its origin, can less than ever be questioned.

This gives us the key to the whole matter. Throughout the religious scenes in 'Saint-Christophe' we encounter either long phrases or mere arabesques which may in the Roman Liturgy be associated with certain words. But we no more need be aware of their possible origin than we need know, for instance, that when Hans Sachs refers to the story of King Marke the motives which crop up actually hail from 'Tristan.'

One instance, it is true, is less simple. There are in 'Saint-Christophe' two references to the Crucifixion, both marked by the appearance of the following tune:



which constitutes a strong contrast, and strikes us as a quotation, possibly from some French 'complainte.' We cannot help feeling that here it is difficult not to suspect an allusion, and wish to know more about it.

The point, however, is trifling, and I can find in the score no other passage of which the same thing could be said in reason. Every colour, every accent has its purpose, and fulfils it by virtue of its own vitality and convincing quality.

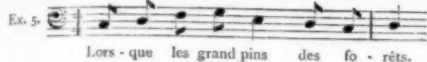
To show the variety of resources which d'Indy's 'organizing power' derives from the various elements he employs is to do but little towards the characterisation of 'Saint-Christophe' as a work of art. Yet we may note that one of the principal motives (it is the 'Ave, Crux'):



appears successively as a plain chorale (vocal score, p. 77), in canon form (p. 78), and under the following bold aspect (p. 115):



and that the motive :



with which the relation of the Pope's sentence opens, seems to be derived from it.

Another important motive :



appears at first in the Prelude to the second scene of the second Act, harmonized as follows (a harmonization to be compared with the example from 'Fervaal,' quoted in the July number, p. 466, 1a, for its tonal interpretation):



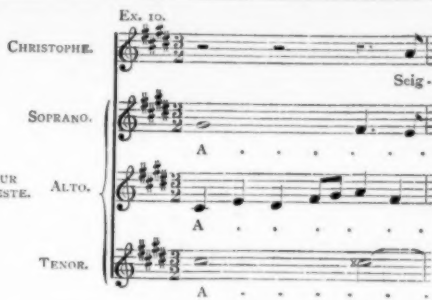
When Auféris is overcome by repentance, it assumes the following dramatic character (vocal score, p. 163; compare as above, p. 466, 1b: the method is musically similar, the purpose quite different):



And after the Queen's conversion, we find it combined with another motive, widely different in character, which expresses the new-born pure and tender love :



In the final scene (p. 279), it becomes the *cantus firmus* with which other elements combine freely :



The treatment of purely dramatic motives calls for few remarks. D'Indy generally conforms to the methods illustrated in 'L'Etranger,' and more especially in 'Fervaal,' which are, generally speaking, similar to Wagner's, with certain characteristic extensions. Nothing is more curious, perhaps, than his tendency to invert a motive in view of some special connotation—for instance, the two motives which refer to Auféris reappear in inverted form when he enters the service of the Evil One.

Another equally formal mode of procedure is the repetition of certain motives every time the text affords the slightest pretext for repeating them. A motive which consists of a mere arabesque of three notes, and constitutes a mere touch of colour, like that which refers to gold, may recur without attracting undue attention. But not so the motive which accompanies all references to soldiery and warfare, more obtrusive in rhythm, written in harsh whole-tones, and rather conventional in character; and its recurrence strikes us as too mechanical a device.

Against such minor cases of obvious and purely formal artifice, there are many superb instances of unity secured by the most genuinely artistic means. For example, the descriptive symphony 'The Quest for God,' in the second Act, is a wonderful achievement. D'Indy gives its programme in the explanation supplied by the Historian, in the course of which all the motives used in the Symphony appear in their order of sequence. But it is no more possible to deny the inner unity and logic, the sustained musical interest and sway of the Symphony, than it is to minimise the surpassing skill and judgment which enabled the composer to

anticipate in the explanatory introduction all the effects upon which he relies in the Symphony without thereby weakening the interest.

One of the most beautiful episodes in the Symphony (and in my opinion one of the finest things ever written) is the Easter Hymn at Rome—as simple as it is grandiose:

EX. 11.



Were we attempting to enumerate the principal beauties in 'Saint-Christophe,' we should certainly mention among the greatest the scene between Auférus and the Hermit, with its wonderful Prelude of which the opening bars are so typical an illustration of the polyphony which is d'Indy's very own:

EX. 12. *Slower.*

with the magnificent lyrical climax reached when the Hermit calls upon the beasts and the trees of the forest and the stars in the skies to witness the sinner's repentance. It is, as much as the following scene when Christophe is baptised by Christ, the centre of the whole work, drama and music. No less powerful is the scene in the prison, when Christophe converts the Queen—especially from the moment when the Queen, after a last mental struggle expressed by the music in wonderfully convincing fashion (vocal score, pp. 250-251), yields to his appeals and professes her faith in God.

There is one last point to consider with reference to d'Indy's dramatic scores. All critics agree as to the interest and beauty of his choral writing, but many have objected to his tendency to

introduce into the vocal solo parts too many leaps, and especially intervals of sevenths and ninths—with results not quite in keeping with the spirit and tradition of French musical prosody. Even in 'Saint-Christophe,' where the influence of Gregorian song is so marked (the point is worth making, for it has often been said that the more staid, more subtle prosody of a Debussy or a Ravel owes much of its qualities to the same influences), we often meet with passages similar to the following:



Je sais... qu'il est un autre.

My own opinion is that although the objection is quite justifiable in theory, most passages of that kind look uglier on paper than they sound when sung. Their recurrence, it is true, may convey the impression of a lack of finish—or might do so, did we fail to remember that d'Indy never overlooks anything or leaves anything to chance. At times an utterance very simple in itself receives a somewhat obtrusive setting, which seems uncalled for and out of keeping:



Com-bien de fois ai-je rê-vé

All things considered, we may, without laying undue stress on the point at the expense of all that is beautiful and effective in the vocal parts of 'Le Chant de la Cloche,' 'Fervaal,' 'L'Etranger,' and 'Saint-Christophe,' say that there is something unsatisfactory in that particular feature.

No general conclusion could be drawn from a survey of d'Indy's dramatic works without reference to his instrumental music, from the early tone-poems, so full of ingenuity and spirit, or the early chamber works, to the later productions, more subdued, more introspective, and at times more recondite. Indeed, it is a striking feature of his personality that he has never allowed his activities in one order to outbalance his activities in the other. Constantly engaged in planning and writing instrumental music, he was no less constantly concentrating upon the planning and writing of his dramatic works, every one composed with a steadfast and long-matured purpose. A natural consequence is that every big work of his in the one order throws light upon something essential in the works of the other. But I hope at least to have shown that music-lovers who take the pains to study those dramatic works will find ample reward.

NOTE.—The musical quotations are by kind permission of MM. A. Durand et Cie, publishers of 'Fervaal' and 'L'Etranger,' and Rouart et Lerolle, publishers of 'La Légende de Saint-Christophe.'

NEW LIGHT ON EARLY TUDOR
COMPOSERS

BY W. H. GRATTAN FLOOD

XX.—JOHN REDFORD

It is generally admitted that John Redford was not only a remarkable organist, choirmaster, and composer, but also a playwright of distinction under Henry VIII.; yet his biography is a blank so far as our accredited musical historians are concerned. The only information concerning his personality in the new 'Grove' is the comparatively vague statement that he was 'Organist and Almoner and Master of the Choristers of St. Paul's Cathedral in the latter part of the reign of Henry VIII.' This is the accepted account of Redford, and strange to say modern investigators cheerfully acquiesce in placing Redford as flourishing in the 'latter part' of Henry VIII.'s reign, that is to say, as flourishing between the years 1536-47. The only other item of biography vouchsafed is that Tusser was a pupil of Redford. Now it is fairly certain that Tusser's career as a choirboy of St. Paul's cannot have been after 1542 or 1543, and therefore there is no clear evidence that Redford lived much later than 1543. Prof. Pollard tells us that Redford's Interlude of 'Wyt and Science' was written 'probably towards the end of the reign of Henry VIII.,' that is, c. 1544; yet there is ample testimony to show that this date must be placed as c. 1538 or 1539. Dr. Ernest Walker, in his 'History of Music in England' (1907), confesses that he knows nothing of the life of Redford save that he was organist of St. Paul's Cathedral 'about the middle of the 16th century,' and Mr. H. Orsmond Anderton, in his 'Early English Music' (1920), suggests that Redford's life 'probably extended from 1491 to 1547,' but gives no further particulars.

No better proof of Redford's powers need be adduced than the inclusion of his name by Morley in his 'Plaine and Easie Introduction to Practicall Musicke' (1597), among the celebrated English composers who flourished under Henry VIII. Still stronger proof may be found in the dozens of Redford's compositions preserved in the British Museum, including his beautiful Organ Fantasias, and his Interlude of 'Wyt and Science.' Yet notwithstanding all his known manuscripts, no serious endeavour has hitherto been made to piece together any facts of his biography. On this account the new light I have been enabled to throw on the career of Redford will be a help to future investigators.

But first I may explain that the name of our distinguished musician will not be found in the printed 'Calendar of the Letters and Papers of Henry VIII.,' although I have carefully gone through the thirty-five volumes of that monumental work. Yet, as will be seen, it was an entry in vol. vii., in connection with the year 1534, that supplied me with the hint whereby I was enabled to trace Redford as a Vicar-Choral of St. Paul's Cathedral.

John Redford was born about the year 1486, and was trained in the choir school of St. Paul's Cathedral, ultimately becoming a Vicar-Choral. He was subsequently Organist and Almoner and Master of the Choristers, but in these appointments we do not meet with him until the year 1530. So far as my researches go, it is safe to state that Redford was Organist of St. Paul's from 1525, being also Junior Vicar-Choral, and that he subsequently was appointed Master of the Choristers (1532).

One of the duties of the choirmaster of St. Paul's was to prepare choirboy plays, and we find, from the 'Calendar of Papers of Henry VIII.,' that on November 10, 1527, 'the children of Paules' presented at Greenwich, among the Court revels, a Latin-French play, for the entertainment of the French nobles. Cavendish describes it as 'a most godliest disguising or interlude made in Latin and French,' under Master John Rightwise.*

In a previous article† we have seen that, on June 29, 1531, William Whytbroke was appointed Sub-Dean of St. Paul's Cathedral (of which the Dean, Richard Pace, was an excellent musician), and, in 1532, he got John Redford appointed almoner and master of the choristers. No wonder, then, that in the 'Declaration by the Sub-Dean and Canons of St. Paul's of allegiance to Henry VIII. and Queen Anne Boleyn,' on June 20, 1534, with the pregnant passage that 'the Bishop of Rome has no authority in this Kingdom,' the names of Whytbroke and Redford appear. This interesting document is signed by the sub-dean, eight canons, two cardinals, one succentor, six minor canons, thirty-one chantry priests, and twenty-three others.‡ None of the names are given in the printed Calendar, but, through the courtesy of Mr. J. M. Riggs, of the Public Record Office, I obtained the exact transcript of all the signatures in the original document, including Whytbroke, Hayward (succentor), John Smyth and Thos. Balgrave (cardinals), and the following vicars-choral: William Sampson, Bartholomew Ody, Robert Pate, Thomas Baldwin, John Redford, and John Purvock.

Let it not be supposed that this Declaration indicated a change of religion; it was merely a loyal formulary in which the temporal power of the Pope was denied. Anyhow, many of those that signed it were taken into Court favour, and Redford was in high repute as a choirmaster as well as organist. At the close of 1534, or early in 1535, the famous Thomas Tusser was, 'by friendship's lot,' taken into the choir school of St. Paul's, a proceeding which rescued him from being impressed, or conscripted, by roaming choir agents, who had 'placards' for taking up suitable choristers. Tusser thus eulogises Redford in his 'One Hundred Points of Good Husbandry,'§ published in 1557:

But mark the chance, myself to vance

By friendship's lot to Paul's I got,

So found I grace a certain space

Still to remain.

With REDFORD there, the like no where,

For cunning such and virtue much

By whom some part of music's art,

So did I gain.

Richard Sampson, Bishop of Chichester, whose career has been described in a previous article (No. VII.), was Dean of St. Paul's from July, 1536 (in succession to Dean Pace), and was a friend to Redford. On October 13, 1537, there was a grand Te Deum sung in St. Paul's under Redford's direction, for the birth of Prince Edward.

There is no other incident chronicled in respect to this remarkable musician until 1538, when his Interlude of 'Wyt and Science' was performed.

* John Rightwise was appointed Usher of St. Paul's School under William Lily in 1510, and succeeded Lily as Master.

† Musical Times, April, 1921.

‡ The printed Calendar gives '29 others,' but the actual number was only twenty-three, as the list included the six vicars-choral. The Calendar also mistranslates 'cantarista' as 'chanters.'

§ This title developed into 'Five Hundred Points' in 1573.

The date of this Interlude has been given by all previous writers as between the years 1541 and 1546; yet, as the proof rested on the introduction of the Galliard into England, I venture to assert that Redford's play must be dated as of the year 1538 or early in 1539. For proof of this the reader is referred to a communication of mine in *The Times* 'Literary Supplement' (March 3, 1921). Prof. Wallace tells us that Redford was a great friend of John Heywood, seven of whose songs he had collected in a volume, with musical setting.

In the Interlude are three songs set to music by Redford, namely, 'Give place, give place, to honest recreation,' 'Exceeding measure with pains continual,' and 'Welcome, mine own.' At the end is written, 'Here cometh in four with viols and sing "remembrance," and at the last quere [verse] all make curtesy and so go forth singing.' As customary, the final prayer is for the King and Queen: 'Thus endeth the play of "Wyt and Science," made by Master John Redford.'

After the year 1540 there is no trace of Redford, and it seems likely that he died in that year or the year following. Probably he was succeeded by Thomas Mulliner, but of this I have discovered no proof. Redford's anthem, 'Rejoice in the Lord alway,' is still sung at St. Paul's, and an octavo edition by the late Sir George Martin was published by Messrs. Novello in 1894. His organ solo 'Glorificamus' (Add. MSS. Brit. Mus. 30,513) has been edited by Mr. John E. West for the same publishers.

From the carefully compiled 'Catalogue of Manuscript Music in the Library of Christ Church, Oxford' (1915), by Mr. G. E. P. Arkwright, we learn that there are three volumes by Redford in the Library, namely, a Motet ('Vestri precincti') for six voices, a Voluntary for organ, and five Organ pieces.

But the great bulk of Redford's work lies interned in the British Museum, including his sacred song, 'Walking alone' (Add. MSS. 15233), and his 'Christus Resurgens,' in two sections for four voices (Add. MSS. 17802-17805).^{*} His Interlude of 'Wyt and Science' (c. 1538) deserves to be better known, and it is of interest to note that this musical play ends with a prayer for the King and Queen, a convention that continued for two centuries, and which ultimately developed into the playing of the National Anthem.

No doubt the best of Redford's compositions will shortly occupy the attention of the responsible committee of the Carnegie Trust, and will, at no distant date, be available for students of early Tudor music.

^{*} Mr. H. B. Collins, Mus. Bac., suggests that Byrd in his 'Gradualia' took Redford's setting as his model.

The Westminster Choral Society, which is under the direction of Messrs. Boosey & Co. and conducted by Mr. Vincent Thomas, has arranged a very interesting programme for next season. This includes Stanford's 'Stabat Mater,' Hubert Bath's 'The Legend of Nerbudda,' Bach's 'Sleepers, Wake,' Emily Woodforde-Finden's 'Pagoda of Flowers,' Napier Miles' 'Music Comes,' and three new choral ballads by Quilter. The Choir will also sing part-songs at three of the London Ballad Concerts at the Royal Albert Hall. There are vacancies for a few ladies and gentlemen possessing good voices, and applications should be addressed to the organizing secretary, Mr. W. A. Bayley, 295, Regent Street, W. 1.

THE NATIONAL EISTEDDFOD

BY ALFRED KALISCH

In some ways the National Eisteddfod at Carnarvon, which was held from August 1 to 6, was not quite equal in interest to its two predecessors at Corwen and Barry respectively, and this was largely due to the quality of the music chosen. But it was redeemed by the striking competition between the male-voice choirs, and much that was said during the adjudication and elsewhere was full of significance for the future development of music in Wales.

Two things attracted the attention of the observer. One was the tendency on the part of those whose chief concern is with the literary aspect of the Eisteddfod—or, in other words, who regard the Eisteddfod as primarily 'The People's University'—to show a little jealousy of the prominence given to music; the other was the predominance of militant nationalists, who always cried 'Cymraeg,' which means 'Welsh,' whenever adjudicators spoke in English. This perhaps is not to be wondered at in that part of Wales, where those who speak little English are a more important section than elsewhere. One way in which feeling manifested itself was that in several cases where a Welsh and an English piece were on the programme, the singers who appeared in the final tests were asked to sing in the Welsh piece only.

The thick and thin nationalists did not, however, have it all their own way. A good many home-truths were told them by those who maintain that the best way of fostering a national movement is not to put a ring-fence round it, but to bring it into line with general world culture. Only in this way can any national movement be saved from becoming parochial, and be assessed by the world at large at its true value.

An interesting paper was read at a meeting of the Cymidorian Society by Mr. Beriah Evans, an esteemed local journalist, who was also chairman of the dramatic committee. He proposed among other things that competing choirs should combine to give a great performance of some masterpiece during the Eisteddfod week. It looks very well on paper, but no way of translating it into practice has yet been found. Another suggestion of great importance, made by Mr. Cyril Jenkins, was that some kind of national board should have a controlling voice in the choice of the test-pieces and the musical arrangements generally. Everyone who has the cause of musical progress in Wales really at heart will cordially agree. The objection was raised by Canon Edwards, who occupied the chair, that local committees, who have the financial responsibility, would not submit to dictation. This argument seems beside the point, because the receipts at an Eisteddfod do not depend, really, on the choice of the test-pieces. On the other hand, the better the test-pieces, the more likely are they to attract a number of competitors, which means larger audiences. Indeed this argument is only another form of the old pleas that have hampered musical progress in the past.

A further suggestion—which it is hoped will bear fruit—was that made in one of his adjudications by Dr. Caradog Roberts, who said that the experiences of the week had confirmed him in the opinion he had long held, that one of the ways of raising the standard of choral singing, especially as regarded real interpretation of classical music, was the institution of a Summer School for choral conductors.

The concerts require no detailed notice. The two principal works performed were Elgar's 'King Olaf' and Handel's 'Acis and Galatea,' with excellent soloists. The results proved once again the disadvantage, not to say danger, of entrusting the conducting of such works to local musicians, whose experience with an orchestra is necessarily limited. As will be seen below, the authorities of the next Eisteddfod at Ammanford have fully recognised this.

A GREAT DISAPPOINTMENT

The great disappointment of the week was the chief competition. It was partly due to the financial consequences of the strike, and partly to the inability or unwillingness of the railways to make concessions, that only two choirs competed, both coming from the neighbouring town of Holyhead. It was felt that neither was quite up to the standard which should be demanded at a National Eisteddfod, so much so that the adjudicators felt disposed to withhold the prize altogether. They were however overruled by the committee, which was called into consultation, and it was decided to give a first prize of £100, instead of the £200 announced, 'as an act of grace.' The test-pieces were Sullivan's 'O Gladsome Light,' 'Now all gives way together,' from Dvorák's 'St. Ludmilla,' and 'Night,' by Osborne Roberts. The prize went to the Holyhead Harmonic Society, conducted by Mr. W. S. Owen, and the second prize to the Holyhead Choral Society, conducted by Mr. Hugh Williams.

The disappointment was largely atoned for by the extraordinarily interesting competition for the chief male-voice choir prize. Twelve choirs competed, and it was a neck-to-neck race between the three who were placed first, the differences between them and the last being not great; and, as an adjudicator rightly remarked, even that one had not disgraced itself. The test-pieces were Hegar's 'The Phantom Host,' and 'O Peaceful Night' by Edward German. The first prize was £100, and the second £20.

'The Phantom Host' cannot be considered a good choice. Hegar is synonymous in Germany with all that is meretricious and theatrical in choral music, and the only excuse for 'The Phantom Host' is that it affords choirs an opportunity for the making of obvious effects. The highest praise that could be given to the competitors was that they almost succeeded in making it interesting.

It is worth while to recall a story connected with it. It was this piece that about fifteen or twenty years ago at a National Choral Festival in Germany produced a protest from the German Emperor. (Perhaps the officials thought for that very reason it was good, but in this respect the ex-Emperor was right.) The ex-Emperor's displeasure had important consequences, for it induced him to initiate the making of a collection of German choral music, both folk-song and other, which is exceedingly valuable. In their adjudication, Dr. Vaughan Thomas and Dr. Coward spoke of the extraordinary excellence of the singing, Dr. Coward going so far as to say that in some respects he had never in his life heard finer choral singing, an opinion with which most present were inclined to agree. Dr. Vaughan Thomas pointed out that English choirs singing in English had some advantage over the Welshmen. In this connection, he himself remarked that he knew his own accent was not very good; but he said he rather liked the idea that his Welsh

origin should be betrayed by his speech. Here, it should be remarked in passing, is another instance of nationalism carried to excess. The learned Doctor can surely not have reflected on the full implication of what he said.

Of the twelve competing choirs seven were English—from North Staffordshire, Crewe, Nelson (Lancs), Manchester, Runcorn, Huddersfield, and Stourbridge respectively. The other five were Welsh. In the end the prize went to Holme Valley, Huddersfield, conducted by Mr. Irvine Silverwood, which obtained 99 marks for each piece (198 in all), the second to Nelson Orion, conducted by Mr. Lawson Bury, which obtained 96 marks for each piece (192 in all). The third choir was Llanrwst and Treffriw, conducted by Mr. T. R. Williams, which obtained 95 marks and 94 respectively. There was no doubt among those present as to the justice of the award, though some people thought that the Welsh choirs deserved higher marks for their singing of Edward German's choruses. Poetic justice would have been done—had it been possible—by awarding them equal prizes. The thing that chiefly turned the scale in favour of Huddersfield was the tremendously dramatic singing of the basses in one passage of 'The Phantom Host,' which indeed was one of the most remarkable things I have ever heard.

There was one other competition in which the best traditions of a National Eisteddfod were maintained—that for choirs of female voices. Six choirs competed, of which two, Madame Maggie Evans' Gitana Choir from Birkenhead, and Mr. Benton's Choir from Grimsby, represented England. The test-pieces were the 'Song of the Rhine-maidens' from Act 3 of 'Götterdämmerung,' in W. McNaught's arrangement, and a Welsh Chorus by D. J. de Lloyd. In this competition, however, we had the best—or worst—instances of inferior accompanying on the pianoforte, which was one of the most unsatisfactory features of the week. On the whole, the singing of the Wagner excerpt was suave and smooth, but wanting in dramatic point—one adjudicator said it was sung as if it were a charming part-song. But how are singers in distant parts of Wales to learn much about the significance of 'Götterdämmerung'? It was, indeed, suggested that a Ring cycle might be made a part of some future Eisteddfod, but Wales being what it is, that is like asking a baby to digest beef before it can assimilate a plain pudding, and the Prime Minister, in his speech, gently chaffed the writer who made it. There is no reason why Wales should not appreciate Wagner some day, but the end will not be attained by such drastic measures. The first prize was won by the Grimsby Choir—another English success—Llangefni being second, with 185 and 184 out of 200 marks respectively. These choirs were almost the only ones commended for the significance of their singing of Wagner's music. It was instructive to note, on the other hand, that nearly all the other choirs obtained praise for their good understanding of the Welsh song.

The instrumental competitions attracted few candidates, except that for pianoforte playing. The fact that the winner, Miss Rushden, comes from the neighbourhood of Birmingham, coupled with Mr. Jenkins' remark that so many of the competitors played the Ballade of Chopin, which was the test-piece, as if they had never heard it properly done, throws a light on the difficulties in the way of

spreading musical culture in Wales. The winner, it is only fair to add, was congratulated by the adjudicator on the high standard she had attained. That the winner of the two principal violin prizes also came from London points the same way. His playing of the slow movement of Bach's Sonata in A was remarkably intelligent. In the other competitions we were told that the standard had improved, though the candidates were so few. The instrumental test-pieces, except that for violoncello (which the programme insisted on spelling violoncello), were of greater value than those chosen for the choirs. The soloists were also given good music to sing—Parry, Dvorák, Moussorgsky, and Elgar. The sopranos were good, the contraltos up to standard, the tenors weak, and the basses quite exceptional. Each of the three selected for the final test would have won easily in an average year, and Mr. Tom Lloyd, of Birkenhead, sang Handel better than many a well-known oratorio singer.

A FEW NOTES ON NEXT YEAR'S PLANS

The choice of test-pieces for the National Eisteddfod at Ammanford next year is distinctly better than was that of this year, and living native composers are well represented. This matter is of greater importance than appears at first sight, for hundreds of people study the chosen pieces. The choice is not made easier by the fact that Welsh composers, whom it is desirable—a duty, even—to encourage, persist, with few exceptions, in writing in arid Victorian idioms. The London Symphony Orchestra will accompany the principal test-piece in the chief Choral Competition, which is 'O, the Lord is our Redeemer' from Bach's 'St. John' Passion.

The principal feature of the Eisteddfod will, however, be the concerts, at one of which the B minor Mass of Bach will be given. The nucleus of the choir will be the Ammanford Choir, and Mr. Gwilym R. Jones will be the conductor. Mr. Albert Coates and Mr. Walter Damrosch conduct the orchestral concerts, which include works by Elgar, Tchaikovsky, Scriabin, and Cyril Jenkins.

MUSIC OF THE 16TH CENTURY AND TO-DAY

By C. M. SMITH-DODSWORTH

One of the most important by-products of recent musical progress has undoubtedly been the increased interest in, and appreciation of, the polyphonic music of the 16th century, especially on the part of musicians of 'advanced' tendencies. This fact was emphasized recently by Dr. R. R. Terry in the course of a lecture on Tudor Music at St. Martin-in-the-Fields, when he mentioned that his best helpers in the work of editing old music were young musicians whose natural idiom was that of the 'ultra-moderns.' Although this affinity with the great polyphonists is familiar enough to anyone in close touch with contemporary music, it has not yet attained to anything like universal realisation, and until this is achieved there is likely to be a proportionate inability on the part of the musical public to appreciate the underlying spirit of much that has been written during the present century. In seeking a cause it will be necessary to make a rapid survey of the vicissitudes through which music has passed during the last four centuries.

Polyphonic music having been in the main evolved by adding parts to plainchant *Canti Fermi*, the free

rhythms of the latter were as far as possible retained. This resulted in an almost infinite rhythmic variety which, combined with the tonal resources of the eight modes and the melodic vitality of the plainsong tradition, put into the hands of the composers of the period an expressive medium of great range and intensity. During the 17th century, however, the simultaneous development of Italian opera and instrumental music produced some unfortunate results in limiting the modes to two, and producing—through the general adoption of fixed dance-rhythms for instrumental pieces—the invention of the fixed bar-line, which effected the extinction of free rhythm, and may be said to have maintained an undisputed and despotic sway over music thenceforward down to the end of the 19th century. Composers were therefore left with only two means of tonal contrast: between the two modes and by changes of pitch—usually between tonic and dominant. As regards rhythm they were in an even worse case, the monotony being practically complete. Almost the only possible relief was to be found in alternations from duple to triple time at more or less protracted intervals and variations of *tempo*, with very occasional departures from the standard eight-bar rhythm. The effect thereby produced was of a dreary rigidity, compared with which the forbidding aspect of a Georgian house suggests a feeling of almost hectic jubilation.

By the end of the 19th century all the possibilities of diatonic harmony had been exhausted, the two unfortunate modes had succumbed under the strain of continuous overwork, and all the fixed bar dance-rhythms had been worn too threadbare to be any longer presentable. Composers were now faced with two alternatives, the adoption of a keyless chromatic scale or a return to some sort of polymodal system. At the same time the abolition or partial abolition of the fixed bar became inevitable, with a corresponding freedom and variety of rhythm. These two tendencies will be found in varying proportions in the work of almost all composers of to-day. With some the chromatic predominates, with others the modal, but the latter certainly appears to be one of the strongest influences at the present time, while in nearly all modern works, although the bar-line may still survive, yet there is an effort made on the part of the composer to free himself from its tyranny by using bars of varying lengths according to his needs instead of submitting to a uniform time-division. The bar-line will doubtless continue to survive, however, especially in concerted music, as a convenient means of sub-division, but it will do so as the composer's servant and no longer as his master.

We find ourselves back, therefore, in a position to-day which offers many points of similarity to that from which music fell in the 17th century. Even a generation ago the modal feeling was showing itself in the works of Debussy, while to-day it is almost ubiquitous. In this country it is particularly strong in the music of Vaughan Williams, Holst, and those of a like tendency, where one finds a thoroughly modern harmonic scheme combined with a modal tonality to form a new musical idiom possessing great powers of expression, and particularly apt for vocal music. In fact, some of their songs are almost pure plainchant in their strongly melodic characteristics and rhythmic conformity to the words; while at the same time they display an absolutely modern individuality derived from the mature musical experience of the intervening

centuries and the wide harmonic resources of the present day. In the works of Stravinsky may be seen the extent to which rhythmic freedom and independence of parts has been obtained: an extent not reached since the days of Byrd and Gibbons. The bar-line finds itself where the composer wishes it to be—not where it wishes; and in some instances—as in the pianoforte-rag-music—very nearly suffers total eclipse. Whether complete emancipation will ever be effected is problematical, but there seems to be no reason why we should not at least regain the degree of freedom which music enjoyed three hundred years ago.

The most important direction in which much modern music parts company with the ancients, is in that of melody. Although, as has already been mentioned, some composers have undoubtedly a strong melodic feeling, yet a great many at the present time are inclined to rely more on short figures, rhythmic masses of sound, and contrasted colour schemes for their structural material. This may or may not be sound construction—time will certainly decide—but in view of the entire past history of music, it seems open to doubt whether the absence of a strong horizontal line in music makes for strength and stability. At no time was this horizontal continuity more strong than during the 16th century, and it is not impossible that a yet closer study of the sound workmanship of that time would produce increased strength and vigour in the music of to-day.

Enough has been said, however, to demonstrate the strong community of spirit existing between the ancient and the modern, and to explain in some measure the gap existing between the present generation and those immediately preceding it. Neither the resources of sound nor the auditory capabilities of mankind are infinite, and we may well be at the completion of a cycle of musical development which will presently begin to repeat itself.

The Musician's Bookshelf

BY 'FESTE.'

Of all literary tasks, the cold-blooded setting forth of operatic stories must surely be one of the least grateful. Few, indeed, are the libretti that are not silly or improbable, or both, and the compiler of operatic guide-books can do nothing to make them appear less bad than they are. Fortunately, such books are for reference rather than for reading through. A set of short stories may be a work of art; a set of opera plots is a desolation—a compilation—one of Lamb's 'books that are no books.' Still, such things seem to be necessary, and here is the latest of them—'The Complete Opera Book,' by Gustav Kobbé. (G. P. Putnam's Sons, 36s.) Of course, the term 'complete' can never be more than temporarily true, since new operas will continue to be produced. But as this book deals very thoroughly with about two hundred works, including such recent examples as 'L'Heure Espagnole,' and the Triptych of Puccini, it should rarely be found wanting for some years yet. Gustav Kobbé died while still at work on the volume, so the task was finished by Katharine Wright. The story-telling is done as convincingly as possible, and there are valuable essays on the various schools of opera, &c. A hundred portraits, four hundred music examples, and a mass of information of every conceivable kind, make 'The

Complete Opera Book' the best work of the kind so far issued—a big and difficult task well carried out.

It seems hardly credible that until lately no life of Bishop has appeared. But in his preface to 'The Life of Sir Henry R. Bishop' (The Press Printers, Long Acre, 12s.), Mr. Richard Northcott tells us that such is the case. Bishop belonged to the class of composers who so exactly hit the taste of a very lean time in music that they have little to say to a later generation. The chronological list of his works shows him to have been a prolific composer, chiefly for the stage, but of all his music little more than a few glees retain their popularity. We may presume that 'Home, sweet Home' will keep his memory fresh so long as the word 'Home' means anything to us. Yet it cannot be called a good tune, either in its present or original form. It is one of the many cases in which a musical work attains immortality by virtue of its lucky connection with a text or sentiment whose appeal is perennial. If the most gifted composer of to-day reset the words and gave us a really inspired melody, he would be accused of presumption and his music would be left severely alone. Mr. Northcott shows us the Siciliano from which Bishop adapted the air. It has a miserably weak accompaniment, and the harmonization is sickening in its sentimentality. The book contains a good many illustrations, and is an interesting record. Perhaps its chief value, after all, lies in the light it sheds on English musical life of a long period. It is a pity the price is so high. Twelve shillings for a hundred and fifty nine smallish pages, bound in paper boards, is rather stiff.

We know less of John Field than of Bishop, but he was probably a more original and gifted musician. He also appears to have been so far without a biography. Very late, but better than never, comes Dr. Grattan Flood with a slender booklet, 'John Field of Dublin' (Martin Lester, Dublin, 3s. 6d.). The author adds as a sub-title 'Inventor of the Nocturne,' but Field's claim to remembrance is based on much more than that. He was clearly a composer and pianist of unusual gifts, and but for his irregular life would have left more substantial proof of his talent than a handful of pianoforte and chamber music. Dr. Flood quotes warm testimony from Glinka (who was a pupil of Field) and Joseph d'Ortigue as to his playing. The latter said Field had no rival as a pianist, and Fétis 'declared his playing simply astonishing'—and they knew a bit about pianoforte playing at Paris at that time (1832), for Chopin was giving recitals there. Field, we read, was not impressed by Chopin, whom he described as 'un talent de chambre de malade.' One wonders whether this was said before or after Berlioz's jibe 'il se mourait toute sa vie.' Dr. Flood's monograph is an interesting and well-written tribute to a musician of whom far too little notice has been taken by his fellow countrymen.

Compared with our knowledge of early developments in composition and instrumental performance the stock of information on the early days of singing is slender, and the facts and surmises themselves are scattered about in all kinds of books, accessible and otherwise. Welcome, therefore, is W. J. Henderson's 'Early History of Singing' (Longmans, Green & Co., 7s. 6d.). Mr. Henderson traces the art of singing from the beginning of the Christian era to the period of Alessandro Scarlatti. The early chapters are inevitably concerned chiefly with liturgical music. In some respects this is the most valuable section of the

book, because it shows clearly that even in the earliest days of plainsong vocal art was far from being the crude affair many people suppose it to have been. The extremely vocal character of melismatic plainsong is the best of evidence on the subject, of course. It was obviously devised for skilful singers, and even to-day its adequate performance is one of the most beautiful things in vocal music. The standard of singing reached in the Schola Cantorum founded by Gregory in 950 was very high, if we may judge from Mr. Henderson's details of the course. There and in similar schools were laid the foundations of the vocal tradition that culminated in the amazing virtuosity of early Italian opera.

One or two small errors should be noted. Speaking of the 'jubili' on which the early church singers vocalised, Mr. Henderson says that 'the vowels on which these were sung were called "evovae," a title which instantly recalls the Greek "evoe." But the term "evovae" was merely an abbreviation of the last clause of *Gloria Patri*, the word being formed of the vowels in *seculorum, Amen*. It was used to indicate the ending of the psalm tone at the close of an introit or antiphon, and, in fact, is so used to-day. Rockstro in Grove points out that a modern German critic (Böhme) mistakes the mnemonic word for 'Evoe,' and 'is greatly exercised at the admission of a "Bacchanalian shout" into the office books of the Church!'

On page 26, a primitive example of vocal embellishment of a fragment of plainsong is spoken of as a 'species of embryonic counterpoint,' which obviously it is not. A few such slips apart, this is an admirable book.

One of the results of the Pilgrim Fathers' Tercenary celebrations is a revival of interest in the metrical psalm tunes which played a prominent part in their devotions. Prof. Waldo Selden Pratt, of Hartford Theological Seminary, has just published a brochure on the subject, called 'The Music of the Pilgrims' (Oliver Ditson Co.). It will interest all who enjoy the lore that gathers round hymn tunes. The author would probably be interested to hear that many of these old tunes are enjoying a new lease of life in this country, thanks to their inclusion in the 'English Hymnal.' Mr. Pratt gives specimen pages in facsimile of the old 'Book of Psalms, Englished both in Prose and Metre . . . Imprinted at Amsterdam by Giles Thorp' in 1612; and after discussing the tunes and words, ventures on a harmonization of some of the melodies. Here he appears to have got out of his depth. His treatments are not only crude, but contain some consecutives of the type that really *do* matter, because they are obviously the result of lack of skill.

At a good moment, just as we are once more enjoying the 'Proms.', comes a new edition of 'The Promenade Ticket' by A. H. Sidgwick. (Edward Arnold, 6s.) The book made such a hit on its appearance a few years ago, that there is no need to do much more than call attention to it. I am sorely tempted to make this review column a roaring success by quoting a few passages, but I will not risk spoiling one by removing it from its context. For the benefit of readers who have so far missed the work, it may be explained that the author imagines a Promenade Concert season ticket (in the good old days when such things were issued) to be used by seven people, in varying stages of musical development. One of the conditions of such use is that the seven have to record their impressions of the

music heard. The result may be imagined, but you must not be content with imagining it. If you can read 'The Promenade Ticket' without learning something on one page and chuckling over the next, you have my sympathy. It is not only far more shrewd and illuminating than the average work on musical appreciation; it is also far more amusing than many avowedly funny efforts. Rarely, indeed, can one give a musical book this double-barrelled praise.

I will say as few words as possible about J. F. Porte's 'Sir Edward Elgar' (Kegan Paul, 7s. 6d.) because little can be said in praise, and fault-finding is an ungrateful job, to be got over quickly. The volume contains a brief biography and a review of the whole of the composer's output in chronological order. Assuming the details to be correct, it thus has value as a book of reference—a value which would have been increased had the publishers' names been added. From literary and critical points of view it is easily the worst book of the kind I have so far come across. It is ill-written, banal, and in several respects shows deplorable want of taste. One almost wonders whether the pages were read in proof, so slovenly is the composition and punctuation. Almost at random my eyes light on such gems as these: 'On his art he could cover a wild (*sic*) field of discursive matter.' 'No composer ever had a more faithful propagandist (*sic*) than Elgar did in Richter.' Of 'Salut d'Amour' and 'Mot d'Amour': 'We do not know whether Elgar was under any amorous influence at this time, but both pieces betray a curious earnestness to outline their subject.' As an example of muddled expression and bad taste look at this: 'There are many parts of the libretto of "Gerontius" which seem fanatical to us: for instance, we believe in the existence of "Purgatory" as much as we do Jack's Beanstalk or Alice's Wonderland, but the whole is vivid and imaginative, Elgar's music fitting in exactly with the words.' And there are at least two other passages in Mr. Porte's discussion of Newman's poem that will make a good many readers feel disposed to hurl his book into the dust-bin. I could go on and fill columns with puerilities drawn from this amazing volume. For amazing it is. We may easily conceive an equally bad book being written on a great contemporary painter or writer, but we should be astounded if it found a publisher. Evidently the intelligence of the musical section of the reading public is rated very low. Our sympathy goes out to Mr. Porte's subject. Elgar has been none too well treated by his generation, and should have been spared this wounding in the house of his friends. Well may he say, 'Save me from my propagandists!'

The British Music Society is now permanently established on the third floor of No. 3, Berners Street. These premises have the advantage of including a room large enough for all committee meetings, so that the Society need no longer seek hospitality for this purpose. It is very proud at the moment of the good work done in the cause of British music by its representatives in Paris, Brazil, New York, Melbourne, and Sydney.

At the annual examination at the Brussels Conservatoire the Grand Prix for violin playing was awarded 'with the highest distinction' to Miss Maud Gold, a native of Tonypandy in South Wales. Miss Maud Gold won the Associated Board's scholarship for violin playing at an early age, and then became a student of the Royal College of Music under Señor Arbos, and subsequently studied under Mr. Maurice Sons. She was for a time a member of the Queen's Hall Orchestra.

LISZT, THE PIANIST

BY CAMILLE SAINT-SAËNS

(Authorised translation by Fred Rothwell.)

The hour of justice had struck when the centenary of Liszt's birth came round; great festivals were organized and his works were performed on the grand scale. No longer was it possible to affirm that the author of 'Christus,' of the 'Legend of Saint Elisabeth,' of the Symphonies 'Dante' and 'Faust,' and of the Symphonic Poems, was simply a writer of 'pianists' music.' We may now speak of the marvellous virtuoso without running the risk of doing injustice to this composer of genius.

Pianists' music! Well, Mozart was the greatest pianist of his day, Beethoven was a pianist of the highest rank, and Sebastian Bach, that mighty genius, was an unrivalled organist and clavecinist.

Unfortunately for Liszt—an extraordinary performer who extracted from his instrument the strangest effects, completely transforming it as Paganini had transformed the violin—he was fated to emphasise his virtuosity.

All the same, it was not this virtuosity, however amazing, but rather his own admirable musical nature that constituted his true worth. When accused of attaching undue importance to the pianoforte at the expense of the music, it was the contrary that really took place: his aim was to introduce the orchestra into the pianoforte. With wonderful ingenuity, substituting the free for the literal (and, therefore, unfaithful) translation, he actually succeeded in expressing on his instrument the sonorous measures of Beethoven's Symphonies and of Berlioz's 'Symphonie Fantastique.' Into his lesser pianoforte pieces (even the Fantasias which were written on opera motives) there enters the feeling of the orchestra, giving an æsthetic character even to the most apparently futile things.

As most of his inventions have ceased to be copyright, in these days we are no longer aware of the radical transformation he wrought, of the many novel resources he introduced into pianoforte technique. A veritable revolution was effected, the sonority of the instrument appearing to have doubled in volume. To listen to some of his compositions from a distance, one would imagine that a duet rather than a solo was being played.

By new methods of fingering he opened up a wide field for those arabesque effects with which the pianoforte could not dispense, and which, before his time, had had a very restricted field of action. I say this without casting any reflection upon Chopin, whose inventions along these lines have been so valuable.

The part played by the left hand he developed to an unusual degree. In the ancient pianoforte music, each hand possesses its determinate rôle from which it seldom departs: this is *dualist* music, music in two elements.

In the quartet and the orchestra we have something additional; here the musical structure comprises three elements: the song, the bass, and a more or less complex intermediate part.

It was Liszt's wish to transfer this threefold interest to the pianoforte, and he effected his object by means of the left hand, directing it incessantly from the low notes to the centre notes of the instrument. The left hand—poor thing!—was not accustomed to such gymnastics, and to perform these new duties it was compelled to acquire a degree of suppleness and agility

quite unusual. All this did not take place without encountering opposition, of which no memory remains at the present time. Certain of Liszt's compositions, which were once regarded as impossible of execution, are now everyday performances of the young pupils of the Conservatoire. On the pianoforte, as on all other instruments, virtuosity has made gigantic strides all along the line.

What hard things have been said against this virtuosity! How fiercely it has been attacked in the name of Art with a capital A! To think of that implacable, that impious war declared upon the Concertos both of Beethoven and of Mozart! One could not possibly have been more completely in the wrong.

In the first place—the fact must be proclaimed from the house-tops—in Art a difficulty overcome is a thing of beauty. This truth has been affirmed by Théophile Gautier in immortal verse, and after such testimony there is nothing further to be said.

In the second place, virtuosity is a powerful aid to music, whose scope it extends enormously. It is because instrumentalists have all become virtuosos that Richard Wagner was enabled to dispense so lavishly that delightful wealth of sound, of which a good deal would have been impossible but for the virtuosity we affect to despise.

In such cases, however, beauty comes into existence only when the difficulty is really overcome to such a degree that the listener is unaware of its existence. We thus enter that realm of superior execution wherein Liszt was throned as a king, performing with the ease and assurance of a god. Power and delicacy and charm, along with a rightly-accented rhythm were his, in addition to an unusual warmth of feeling, impeccable precision, and that gift of suggestion which creates great orators, the leaders and guides of the masses.

When interpreting the classics, he did not substitute his own personality for the author's, as do so many performers; he seemed rather to endeavour to get at the heart of the music and find out its real meaning—a result sometimes missed even by the best of players.

This, moreover, was the plan he adopted in his transcriptions. The Fantasia on 'Don Juan' sheds unexpected light upon the deeper meanings of Mozart's masterpiece.

Liszt left behind him admirable Études of a really terrifying nature, though most helpful in pianoforte work. He also wrote a 'Method' which, imprudently entrusted to others whereas it ought never to have left the author's hands except to pass into the publisher's, has disappeared. The loss is irreparable. By this method most valuable teachings would have been handed down from generation to generation, combating those erroneous principles with which conscientious—though woefully mistaken—professors so lavishly flooded the world.

Ah! why have I not the art of word-painting? As I write I picture myself once again in the home of Gustave Doré, gazing upon that pallid face and those eyes that fascinated all listeners, whilst, beneath his apparently indifferent hands, in a wonderful variety of nuances, there moaned and wailed, murmured and roared the waves of the 'Légende de Saint François de Paule marchant sur les flots'!

Never again will there be seen or heard anything to equal it.

THE LEAGUE OF ARTS

This admirable organization is still very much alive. Its performances of operas and plays in Hyde Park have provided London with a form of *al fresco* entertainment which will no doubt be developed considerably in future summers. Meanwhile the League is busy with plans for the autumn and winter. Its scheme of Saturday concerts at the League headquarters—the Guildhouse, Eccleston Square—has already been described in our columns. We are glad to draw readers' attention to the League Choir now being formed. It is proposed that the choir shall consist of twelve hundred voices, and that its main object shall be the provision of music on national and public occasions. The promoters rightly point out that music on the right large scale for such a purpose entails much preparation and organization, and that the obvious way to save time and labour, and also to obtain the best results, is to bring into being a permanent body of performers ready to do duty at any time, even when the notice is short—as it sometimes is, for important events have a trick of catching us on the hop. The new choir is no quixotic experiment. Since 1918 the League has proved on numerous occasions—e.g., the Peace Celebrations, the Thames Pageant, the Lord Mayor's Show, the League of Nations Rally, &c., &c.—that good simple choral music in the open air is a popular feature, and the best of answers to those who would have us to believe that the man in the street (literally in the street) has no ear for anything better than drivel. The encoring of Parry's setting of Blake's 'Jerusalem' by a Trafalgar Square crowd is a case in point. A few years ago the idea of a London crowd caring two pence for Blake and Parry would have been pooh-poohed. The policy of the League of Arts is based on the assumption that the average man's taste is at least decent, though it may not be cultured. This is better than hastily taking it for granted that he has none.

The League of Arts Choir will aim at becoming to the crowd what Queen's Hall is to the concert-goer. The trainer and conductor will be Mr. Martin Shaw—a real, live musician with a democratic outlook. Volunteers (S.A.T.B.) are asked to attend the preliminary meeting, which will be held at the Guildhouse, Eccleston Square, on Thursday, September 29, at 8. The subscription has been fixed at 5s.

An orchestra has also been formed, and good amateur players desirous of joining are asked to write to Mr. Shaw at the Guildhouse aforesaid. Perhaps some of the users of our 'Chamber music for Amateurs' column will find the League orchestra the very thing. We heartily wish choir and orchestra all success. There is ample room for activities of this kind. At present serious musical efforts are almost entirely confined to works of a complex and difficult type, with the result that most people conceive of only two kinds of music—the difficult and the drivelling. The best and quickest way of fighting the latter is not to abuse it, but to demonstrate in and out of doors the fact that there is no lack of music which is good, easy to perform and understand, and as jolly as jazz—though that is no great praise, after all, for the jollity of a good deal of jazz is confined to its title-page.

FOLK-DANCING

SUMMER SCHOOL AT CHELTENHAM

The popularity of the Vacation School of the English Folk-Dance Society was amply evidenced by the success of that held for three weeks in August at Cheltenham, where delightful rooms and grounds were lent by the governors of the Gentlemen's College and by the Education Committee. The number of students attending reached five hundred, about the same number as last year. It should be noted, however, that whereas in previous years the several Education authorities had given grants to enable their teachers to attend, this year many had not the wherewithal to do so. The proportion of teachers who paid their own expenses was therefore larger, and an indication of enthusiasm. Seventeen classes were held in as many rooms, Mr. Cecil Sharp, the director, having brought a staff of seventeen instructors and the same number of pianists. Miss Maud Karpeles, Mr. and Mrs. Douglas Kennedy, and Mrs. Kennedy North were amongst the teachers, and the course included classes in sword-, morris-, and country-dances, daily folk-song singing and staff demonstrations, weekly examinations, public weekly demonstrations, and weekly evening parties. On three days in each week Mr. Sharp lectured, and his presentation of the theory of the subject was one of the most valuable features.

Folk-dancing is an art, and must not be classed as gymnastics, for its physical actions are performed under the stimulus of emotion and are natural and unselfconscious, and therefore opposed to a stiff, mechanical bearing. These actions promote physical culture in an easy and efficient manner, yet they inculcate the valuable lessons of discipline and restraint. The technique of folk-dance demands a knowledge of the centres of power and balance of the body, and absolute control is an essential. Its practice teaches lessons in grace of manner, in simple, unaffected courtesy, in the art of moving easily and naturally and yet with dignity. The ever-changing figures demand an active and retentive memory, every movement is rhythmical, and the sober gaiety which pervades the dance creates a fresh and wholesome atmosphere. The students showed themselves responsive to the delightful art, which stimulated their imaginations, disciplined their emotions, and provided a refined pleasure distinct from that of every other pursuit.

By far the greater number of the students were elementary school teachers, and in this lies the hope that the folk-dance will supersede the ungraceful and debased forms of dancing which are seen in our ball-rooms and music-halls. Its dissemination, however, cannot be done by means of text-books only, for the charm and distinctive character of a folk-dance often are found in delicate nuances and subtleties which cannot be explained in words. Hence the call for well-trained and skilled teachers, and the value of the vacation school. For those who cannot attend these schools the services of a trained teacher can be secured on application to the Society at 7, Sicilian House, Sicilian Avenue, Southampton Row, London.

The folk-dance had its origin in religious ritual, and though this significance is lost in modern evolution, the character of the dance appeals to the spiritual side of human nature, and this and its elevating influence were experienced not only by the students, but by the large number of visitors who came daily to look on.

M. B.

ENRICO CARUSO

FEBRUARY 25, 1873—AUGUST 2, 1921

Caruso is dead, in his own sunny Naples where he was born forty-eight years ago . . . dead in pathetic circumstances, after terrible sufferings.

Caruso had expressed a wish to die at Naples, and fate so ordered things that his desire was attained. Everybody knows how, in the midst of delirious success, he ever kept a warm corner in his heart for his native city, and when, apparently cured of the insidious malady which struck him down at New York, he decided to return to Italy, it was to the sunny Queen of the South that his thoughts turned. . . .

The son of a mechanic, Caruso at first applied himself to the paternal trade, and was far from imagining his future greatness. 'Up to eighteen years of age,' he himself related, 'I was in doubt whether I had a tenor or baritone voice. I started to sing in Italian churches when I was ten years old, and when at eighteen I began to take lessons, I soon left my first teacher because he could not tell me anything about the quality of my voice. This first teacher, however, predicted for me a brilliant career. "You will earn two hundred francs a month when you have grown a little," he told me. Another teacher found my voice so thin that the other pupils in the class called it a "glass" voice, perhaps because it broke so easily. When I was doing military service at Rieti, I used to sing while working. Major Mogliati heard me, and made me spend leisure hours for many months with a teacher he procured for me.'

Caruso was also fond of telling a Verdi joke against himself. 'When I created Feodora at Milan, Verdi asked the names of the artists, and when he heard mine, he interrupted: "Caruso? They tell me he has a fine voice but it seems to me that his head is not in its place."

Caruso was proud of his talents as a caricaturist, and caused an album of his sketches of his operatic colleagues and others to be printed. He early learned the real secret of every success, and it is on record that, when questioned as to his occupations, he replied, 'What do I do? I work, work, work.'

His début was made at the Teatro Nuovo in 1895, but his greatness may be said to date from the 1903 season at the Costanzi (Rome), when his phenomenal talent was revealed in 'Gianto sul passo estremo' of 'Mephistophele,' and the *Finale* of Puccini's 'Manon Lescaut.' It was on that occasion that one of the first Italian critics—Nicola d'Atri—wrote the almost prophetic words, 'Here we have at last a great singer—so great that to hear him sing the epilogue of "Mephistophele" it would almost be worth the pain . . . of being damned.'

From that date his triumphs were fantastic, and their details are public property. He seemed to have forgotten Italy, but in 1914 he returned to the Costanzi, and with Toscanini as director, and Lucrezia Bori and De Luca for companions, sang in 'Pagliacci'—a memorable evening for all, and for none more than the great singer, who said to Mark Incagliati, 'This has been the happiest evening of my career.'

And now his sun has failed at its zenith. In the midst of the universal sorrow, one thought comes to me as I write these lines—the application of the old scriptural passage—'Is it well with the dead? . . . It is well.' Caruso himself once said, 'Never believe

it if you hear that a singer has retired. While he has voice, he must sing.' The saddest lot of the critic is to meet one of those whose day is done, and who in the twilight of obscurity awaits the end. The sufferings of the forgotten great none but themselves can know, and their pain is always mute. But Caruso has been spared this greatest of all sorrows, and has passed from us loved, admired, and acclaimed. Those who have heard him will never forget him; and those to whom his name is only an inspiration and an ideal will find that they also are all the better because Enrico Caruso left the imprint of his fame on the history of their time.

Rome,

LEONARD PEYTON.

August 5, 1921.

Music in the Foreign Press

AN ADDRESS BY SAINT-SAËNS

Le Ménestrel (July 22) gives the text of Dr. Saint-Saëns' speech inaugurating the 'Ecole des Hautes Etudes Musicales' at Fontainebleau. He

. . . advises the pupils to refrain from seeking originality, to allow their individualities to follow their natural course of development. Too many people to-day are originality-mad.

Music, after a long evolution, has reached a stage of perfect balance between necessary laws and no less necessary latitude for artists. There are people who wish to proceed further. They cannot: the utmost limit is reached, and to overstep it would mean a retrogression towards the primitive, cacophonous state of music.

There are fashions in music as in hats. The fashion is now to despise the brilliant French school of light music which flourished from the days of Méhul and Dalayrac to those of Bizet and Massenet. Yet works such as 'La Dame Blanche,' 'Le Domino Noir,' 'Mignon,' occupy not unimportant places in the history of music.

THE TECHNIQUE OF THE 'CELLO

In *Le Monde Musical* (July) Diran Alexanian describes Pablo Casals' principles of fingering with aim towards ensuring perfect accuracy of pitch. The article is full of useful suggestions, and augurs well for the promised treatise in which the writer gives, he tells us, a full analysis of Casals' views on violoncello playing.

MODERN HUNGARIAN COMPOSERS

In *Il Pianoforte* (July 15) Béla Bartók outlines the history of modern Hungarian music:

Liszt and Erkel started the movement which gave birth to national Hungarian music, although the former's tendencies were essentially international, the latter's determined chiefly by Italian influences. But Erkel was an excellent teacher; and Liszt's activities in connection with the Budapest Conservatoire were an all-important factor.

After a period during which Hungarian composers were influenced by gipsy music rather than by the genuine musical lore of their country, a generation appeared which devoted its care to the study of Hungarian folk-songs. Its principal representatives are Zoltán Kodály, Ladislaus Lajtha, Anton Molnár, and Bartók. The musical lore of Slovakia and Rumania was also studied, and a considerable number of folk-tunes (7,000 Hungarian, 3,500 Slovak, and 3,500 Rumanian) were collected, but, unfortunately, not published.

Those composers are the first to write music which is 'not a mosaic of harmonized folk-tunes or of variations upon folk-tunes, but an expression of the innermost substance of folk-music.'

Other Hungarian composers are Ernst von Dohnányi, Theodore Szanto, and Leo Weiner. Their output can hardly be described as illustrating national tendencies.

MORE ABOUT 'PRINCESS GIRNARA'

Here are some opinions on Wellesz's 'Princess Girnara.' Thus Richard Ohlekopf, in the *Neue Musik Zeitung*:

The music is sheer nonsense: no melody, no motives, no thematic working-out.

Paul Stefan in the *Neue Freie Presse*:

Dr. Wellesz's music is worthy of praise. The composer has aimed at much that is novel, and achieved not a little. 'Princess Girnara' is the most mature work he has given us, a work interesting in its texture, in its scoring, and in the treatment of its excellently written vocal parts.

Dr. Werner, in the *Hamburger Nachrichten*:

It is lofty music, which is at its best in its quietest moods, when the composer gives us long, tuneful melodies full of expression and vitality.

Dr. Roesler, in the *Schaunburg Lipp Zeitung*:

Most attractive is the way in which Wellesz works out motives symphonically.

The critic of the *Vossische Zeitung*:

The music is racy, daring, refined.

KANT'S MUSICAL AESTHETICS

In the *Zeitschrift für Musikwissenschaft* (May) Kathi Meyer devotes a very thoughtful and thorough-going essay to correcting current misconceptions as to Kant's views on music:

It is usual to consider Kant as an exponent of a purely formal method in musical aesthetics, and the forerunner of the Hanslick school. The misconception was disseminated by Kretschmar in his article, 'Kant's Musikauffassung.'

Kathi Meyer adduces ample proof that Kant's views were broader, that he took into account the emotional element in music, and admitted that form and content should be mutually in keeping.

BYZANTINE CHURCH MUSIC

In the same issue Egon Wellesz—who had previously contributed an interesting discussion of H. J. W. Tillyard's readings of the Byzantine Kasia Hymns—considers various points in connection with the Byzantine Liturgy.

MUSICAL EDUCATION FOR WORKMEN

The *Zeitschrift für Musik* (second July number) describes in detail the scheme adopted at the colour factory of Bayer & Co., Leverkusen, to develop the musical taste and education of their staff. A technical and musical library is provided; two halls—holding respectively a thousand and three hundred people—serve for concerts of various kinds, and lectures; instrumental and choral classes give free tuition, the firm bearing all expenses of the whole organization. A small fee is charged for admission to the concerts.

M.-D. CALVOCORELLI.

The South West Choral Society begins its next season on September 27. Concerts will take place at Battersea Town Hall on November 30 ('The Golden Legend' and miscellaneous), Ash Wednesday ('The Dream of Gerontius'), and Good Friday ('The Messiah'). Mr. L. J. Callcott, 42, Criel Road, Wandsworth, is the hon. secretary.

London Concerts

BY ALFRED KALISCH

There are no concerts to be mentioned this month except the Promenade Concerts at Queen's Hall, a very important exception, for in the twenty-six years of their existence they have transformed London musical life. But that is an old story which need not be retold here.

The season began on August 13, before an overflowing audience, with a programme vastly different from those which used to be considered necessary on opening nights. It contained, for instance, Granados' delightful Spanish Dances and César Franck's Ballet Music from 'Hulda,' which has some charming moments, but has as little sense of the theatre as some recent British operas. There was also a novelty, viz., three movements from the incidental music to 'The Promised Land,' by Jarnefelt. The composer has a knack of writing agreeable music which tells its message succinctly and clearly in a not very distinctive idiom. The singers were Miss Rosina Buckman, who sang Isolde's narrative from Act 1 of 'Tristan,' which certainly would not have been 'popular' in the Queen's Hall sense a few years ago. Mr. Lauritz Melchior sang 'Vesti la Giubba' from 'Pagliacci' (in Danish). His fine voice and abundant energy brought the house down. I was glad to notice that Sir Henry Wood reduced the orchestral postlude to a few chords. I often think it would be a good thing if operatic conductors were to do the same.

The only other novelty produced so far is a symphonic sketch, 'Crepusculo sul Mare' ('Twilight on the Sea'), by Santoliquido, who may be looked on as one of the leaders of the Italian orchestral revival. The work dates from 1909, when the composer was in the early twenties. Since writing it he has lived in an Arab village near Tunis, and probably he writes differently now. His music of eleven years ago is distinctly pleasant and shows a pretty fancy, but is not individual. It is worth recording that the composer had not at that stage of his career any hankering after extreme dissonances.

This work was heard on August 18, on which evening also Miss Lena Kontorovitch played Brahms' Violin Concerto extremely well in a thoroughly feminine way in the best sense of the word. Mr. Malcolm McEachern, who sang on the same evening, has taste and a fine bass voice; he does not yet control it, it rather controls him. Although 'Peer Gynt' was in the programme the hall was not very full.

On the previous evening, however, there was a crowded audience in spite of the fact that two of the principal works in the programme were British. It was probably, however, Dvorák's 'New World' Symphony which filled the house. The two native works were three movements ('Mars,' 'Saturn,' and 'Jupiter') from 'The Planets,' conducted by Mr. Holst himself. Although it came very late in the programme, the audience applauded the music very heartily. The other work was York Bowen's Pianoforte Concerto in D, a fairly early work dating from the time when Tchaikovsky's motley was considered the only wear for British musicians. It is very agreeable to listen to, and the composer made the solo part highly effective.

NOTES FOR SEPTEMBER

At the time of writing, the only concerts announced for this month are Mr. Lamond's recital on

the 10th, Miss Scharrer's recital on the 17th, and that of Mr. Moiseiwitsch on the 24th (all at Queen's Hall), a Tetrastini concert at the Albert Hall on the 25th, and the Promenade Concerts.

The novelties and quasi-novelties promised for the month are: Van Dieren's 'Les Propous des Buveurs' Introit (conducted by the composer) on Tuesday the 6th; Montague Phillips' second Pianoforte Concerto (conducted by the composer) on Thursday the 8th; Carl Nielsen's 'The Four Temperaments' and Vaughan Williams' Fantasy for Strings on a Theme of Tallis (conducted by the composer) on Tuesday the 13th; Frederick Laurence's 'Tristis' for string orchestra on Thursday the 15th; Bantock's 'Coronach' for string orchestra, harp, and organ on Thursday the 22nd; Norman O'Neill's 'Prelude and Call,' from 'Mary Rose' (conducted by the composer) on Saturday the 24th; and Théophile Ysäye's Pianoforte Concerto in E flat on Thursday the 29th.

The Monday Wagner programmes have special features. On the 5th we are to have the whole of Act 1 and the closing scene of 'The Valkyries,' there is a 'Lohengrin' programme on the 12th, and long excerpts from 'Siegfried' on the 19th.

Other interesting items are Roger Quilter's 'Children's Overture' on Saturday the 10th; Edward German's 'Theme and Six Diversions' on Wednesday the 14th; Cyril Scott's 'Two Passacaglias' on Saturday the 17th; Rutland Boughton's 'Love and Night' from 'The Birth of Arthur' on Tuesday the 20th; Elgar's 'Falstaff' on Thursday the 22nd; and Eugène Goossens' 'Tam o' Shanter' on Wednesday the 28th, each conducted by its composer.

Worth noting also is Scriabin's second Symphony on Wednesday the 14th, on which evening M. Leff Poushnov plays Glazounov's Concerto in F minor; and on Tuesday the 27th, Strauss' 'Don Quixote' will be played, with Mr. Warwick Evans as the soloist.

The first of the Queen's Hall Symphony Concerts takes place on October 8, with M. Cortot as soloist, and the first London Ballad Concert is fixed for October 1.

THE NOVELLO CHOIR

The 1921-22 prospectus of the Novello Choir has just been issued. Rehearsals will be held in the Novello Hall, 160, Wardour Street, on Tuesdays, from 6.45 to 8.45, the first taking place on September 20. New members with good voices and fair reading ability will be welcomed. Arrangements for the season include a performance at St. Martin-in-the-Fields on November 5, at 3.15 (Bach's 'Jesu, Priceless Treasure' and Elizabethan Madrigals. Solo violin, Mr. Thomas Fussell; organ, Mr. Harvey Grace); a Christmas concert at Bishopsgate Institute, December 13, at 8 (Bach's 'God so loved the world,' Old Carols, and Madrigals. Soloists, Miss Dorothy Silk and Mr. Joseph Farrington, and Mr. Harvey Grace, organ); and on May 9, 1922, at 8, the final concert (works by Parry, Elgar, Bantock, Holst, Geoffrey Shaw, &c.).

Inquiries as to membership or other matters should be addressed to the Secretary, Mr. H. A. Griffith, Novello Works, Hollen Street, W.1.

Madame Agnes Larkcom returns to London in September, and will resume her work at the end of the month, after a very successful lecturing tour which has included Hong Kong, Adelaide, Melbourne, &c.

New Music

MINIATURE SCORES

Scores are essential to the amateur nowadays—no less than to the professional conductor. Music-lovers have discovered the rare pleasure of score reading, the delight of reconstructing, of galvanizing into life a dead page of printed notes. Of course it is not all plain sailing. A certain practice is necessary, and the experience of a life-time does not always teach the score-reader to grasp the finer and newer points. But even that which is gathered with little labour, the rebuilding of chords, the recalling to the mind of orchestral timbres, is unsurpassed in interest by any other hobby. There is moreover the pleasure of following a performance, score in hand—another practice now common which cannot but help to a better appreciation of musical values. Hence we hail with delight the reappearance of the small score of which war conditions had deprived us for many years past.

I have before me scores from America, from France, and English scores, as different in form as they are in their context, and the question arises unbidden—Which is best, most convenient, and most easily read? Messrs. G. Schirmer, of Boston, send the score of a Quartet in four movements, by Alois Reiser, obviously an enterprising and thoughtful composer. It is printed so clearly that it could easily be used by one of the performers, and be read from a desk at the usual distance. Similar in form, though not in the text, which shows a more mature and easy handling of the instruments, is the Quartet No. 5, of W. H. Reed, published by Augener. So far as clearness of print is concerned, both are admirable. But they have one disadvantage. They are too large to carry in one's pocket.

Two scores issued by Messrs. Goodwin & Tabb, on the other hand, are just the right width and height for the pocket, but the printed page is too niggardly of space to be read without difficulty. The compositions in question are both by Josef Holbrooke—the Overture 'Bronwen' and the fantasia 'The Wild Fowl,' from 'The Children of Don.' Now Mr. Holbrooke is not given to writing little melodies to a figured bass. He not only writes for a large orchestra, but uses it. The score of 'The Children of Don' fantasia employs an orchestra of four flutes, three oboes, one cor Anglais, one E flat and two B flat clarinets, one corno di bassetto, one bass clarinet, three bassoons, one contra-bassoon, five saxophones, four horns, four trumpets, three trombones, one euphonium, one contra-bass tuba, timpani, bass-drum, side-drum, tenor-drum, cymbals, tubaphone, harps, and, of course, the usual strings. The printer's task was clearly not an easy one, especially as he was apparently trying to get as much on to a page as was possible. The result is that at times the page looks a miracle of miniature printing which requires almost miraculous eyes to be deciphered. The notes as a rule are read with comparative ease; but flats, sharps, and naturals are occasionally almost indistinguishable from one another.

The happy medium is struck by Messrs. A. Durand & Fils, of Paris, from whom we have received a symphonic study by J. Guy Ropartz entitled 'Soir sur les Chaumes.' Although slightly larger as to format than the preceding score, it has claims to be considered a pocket edition. But instead of

cramming thirty parallel lines on a single page (occasionally rising to thirty-eight), the average is about twenty, and never more than twenty-seven. The gain in clearness is enormous, and although the print is necessarily small, the reader never experiences the least difficulty in making out the composer's signs and directions. F. B.

SONGS

The many admirers of Roger Quilter's songs will welcome the appearance of his 'Three Pastoral Songs' (Elkin). These are charming and polished settings of words by Joseph Campbell—'I will go with my father a-ploughing,' 'Cherry Valley,' and 'I wish and I wish.' The original edition is for voice, pianoforte, violin and 'cello, but they are also issued for voice and pianoforte only. They may be had in two keys.

Gustav Holst's fine choral settings of 'Hymns from the Rig Veda' are well known. Three groups, each containing three songs, have now been issued for solo voice (Chester), and for those who are acquainted with the composer's splendid work in this direction, no further comment is necessary. The songs are all of medium compass.

Two songs by O. Merikanto, 'Evening' and 'Merella' (Augener), with English words by Elizabeth M. Lockwood, should prove acceptable to singers. The former is short and simple, with a harp-like accompaniment, and would suit a soprano. 'Merella,' with its vigorous second section, would make an effective bass song.

Commendably straightforward in style and with a fine swing to it is D. M. Stewart's setting of John Masefield's 'The West Wind' (Augener). The song is suitable for medium voice.

'Petites Litanies de Jésus,' from Gabriel Grovlez's well-known pianoforte suite, has now been published as a song with French words by Tristan Klingsor, and English translation by G. R. Woodward (Augener). This beautiful little work should prove acceptable in its new form. The compass is E \flat to G \sharp (key G).

Three songs by Phyllis Norman-Parker, 'Quies Amoris,' 'Jack o' Lantern,' and 'November's Thrush' (Bosworth), are settings of words by A. Smart and Monica Chapman. The writing for voice and pianoforte alike is highly effective, and the three songs, which appear under one cover, provide an admirably contrasted group. They are for high voice. G. G.

PIANOFORTE MUSIC

There is much that is interesting and attractive in a group of ten pieces for pianoforte by Jean Sibelius, published separately by Augener. Several are of the *moto perpetuo* order, and they all provide excellent material for teaching purposes. Two pianoforte solos, Op. 58—'Bluebells' and 'The Carnation'—by the same composer (Augener), are pleasing pieces, the former providing some nimble finger work mainly in the upper part of the keyboard, while the latter calls for expressive treatment. 'Faded blossoms'—short and simply expressive—and 'Berger and Bergerette'—a charming piece with a folk-song-like episode—complete a batch of pieces which should prove welcome to teachers.

H. E. Geel's 'Twenty-one Studies in Rhythm and Expression' (Augener) are attractive essays in this form. They are moderately easy, and provide a well-varied selection. Gracefully written, and with such titles as 'Berceuse,' 'Water Sprites,' 'Valse

Caprice,' &c., the young pianist might easily be beguiled into forgetting that they are studies.

Young pianists of quite moderate attainments will find much profitable recreation in Cecil D. Boulton's 'Water Idyls' (Augener). These are four tuneful pieces entitled 'Water Nymphs,' 'Drifting,' 'Song of the Boatman on the Tagus,' and 'On Moonlit Waters.' Christian Sinding's 'Humoresque' (Augener) is an admirable example of this popular composer's work, though rhythmically it lacks relief. It is not easy, and would make an excellent octave study.

Ernest Newton's little suite, 'Robin Hood' (Collard Moutrie) contains five easy dances suitable for young people of the elementary stage. They are bright and tuneful, and contain plenty of useful passage work, lying for the most part well under the hands.

Another little suite 'Good Times,' by Charles S. Cook (Bosworth), is still simpler, and contains five pleasantly written little pieces of a kind to interest and benefit the young player.

'Country Life,' by Herbert Fryer (Bosworth), is a set of eight imaginative little pieces which will surely appeal to intelligent youngsters. They are well written and musically interesting, the composer's handling of his subject being in many ways commendably off the beaten track.

Of John R. Heath's Suite for pianoforte, 'A Child's Night' (Enoch), it may at once be said that it is *not* intended for children. It must suffice to quote the titles of the five pieces—'Good-Night,' 'Moon Magic,' 'Bogies,' 'Dream Fancies,' 'Good-Morning!'—and to add that the composer has chosen to express himself uncompromisingly through the medium of the 'modern idiom.' G. G.

STRING AND CHAMBER MUSIC

There seems to be a slump in compositions for 'cello soloists, for only two short pieces—'Melody' for violoncello and pianoforte by J. D. Davies (Novello) and 'Menuet Antique,' arranged for violoncello and pianoforte by Dezső Kordy (Elkin)—claim brief review in this column. On the other hand there is a decided boom in chamber music.

Mr. Davies' 'Melody' is simple and unpretentious as a melody ought to be. It is harmonized tastefully and logically, and keeps the interest of the performer alert without having recourse to oddities. It is quite accessible to players of moderate ability, but all classes of players should derive benefit as well as pleasure by the use of a piece of music which gives peculiar opportunities for the study of good tone production. The 'Menuet Antique' arrangement is also written by one who knows the strong points and the limitations of the instrument, the original composition being a pianoforte piece by Robert Elkin.

All who are interested in contemporary British chamber music will welcome the publication of the score of Arnold Bax's Quartet in G major (Murdoch), and of Frank Bridge's Sextet for two violins, two violas, and two violoncellos (Augener). Mr. Bax's Quartet is one of the happiest examples of his art. His music is always attractive and stimulating, but the Quartet is, to our thinking, more consistently fresh and fragrant than anything else he has done so far. He is one of the very few writers of serious music who to-day venture to explore the possibilities of styles less strenuous than that which

Stravinsky made fashionable. He is armed cap-à-pie with the modern devices, but his knowledge and his philosophy do not prevent him from being genial and human.

Mr. Frank Bridge's Sextet adds another to the number of valuable chamber compositions we owe to this gifted composer. Indeed, chamber music is in many ways his own special field. He has tried very successfully and very ably other branches—song and orchestral music—but brilliant as these experiments are they do not strike so characteristic a note as his chamber music. This bears the general marks of his tendencies—a keener appreciation of melody than is usual to-day, a feeling for beautiful harmony which prevents him from easily sacrificing beauty for the sake of rude strength and oddity. But it bears evidence besides of individual mastery in the use of the medium. It is not right to suppose that because Mr. Bridge is himself a distinguished violinist he enjoys unusual advantages in this respect. Beethoven and Mozart were neither of them string players, though their quartets endure when the work of eminent performers like Spohr and Bazzini is forgotten. It is instinct for the genius of these instruments that enables Mr. Bridge to make straight for his goal. Whatever trouble he takes in balancing his score, the effort is never apparent to the listener or to the reader, for there is never a hint of fumbling after far-sought results. This perfect and easy command of the medium is one of the main features of the Sextet.

The pianoforte and violin Sonata by M. Auguste Chapuis (Durand & Co., Paris) introduces to us a composer hitherto unknown in England. That he possesses a certain refinement and distinction this sonata proves beyond doubt; but it is less certain that its individuality is sufficiently striking to give it a wide appeal. M. Chapuis is successful in avoiding the obvious and the reminiscent. He is not quite so successful in convincing us that there are in his music qualities that will endure. If we were told that this Sonata represented the first essay of a young man we should give it high praise, for much is possible to the young whose heart is in the right place. If, on the other hand, it is the fruit of long experience we should not hesitate to call it disappointing. On the presumption that it is an early work we may venture to call attention to a small detail in which M. Chapuis follows the present extravagant fashion. His directions to the performers are in keeping with the mode inaugurated by Scriabin in his later poems. It has been said that the innovation is an improvement on the old conventionality by which any movement, no matter whether tragic or pathetic, was called *Allegro* if it was taken at a certain speed. Apart from the very important fact that no one ever thought of *Allegro* in music as having any connection with 'merriment,' as the literal translation implies, it is difficult to see where the improvement comes in. The new directions are more bewildering than the old. *Dans un sentiment dramatique, tour à tour violent, attendri et résolu* is the description of M. Chapuis' first movement. Where does *violent* begin and where does it end? Where does *attendri* merge into *résolu*?—these are some of the questions the reader will ask. Can it be supposed that such a definition as *Evocation pathétique dans la sérénité nocturne* will be of real assistance? Surely the description would fit a thousand other pieces. These poetic prefaces are at once too general and too vague to be of practical use. The character of the

composition must be found inside the music. If conscientious study does not reveal it, all the flowery phrases in the world will not enable the interpreter to realise it. A score can never be anything but the sign-manual of a musical thought.

Fortunately the fashion has not extended so far to 'Studies' and 'Caprices,' and the directions to the student with which M. Emile Chaumont prefaces his 'Trente-six Etudes de technique' (J. & W. Chester, London) are as lucid and to the point as could be wished. This work, however, has much else to commend it besides the lucidity of its definitions. There was a time when many thought that the question of technique had been solved once and for all. Violin playing, however, is so individual an art that the field of research can never be definitely closed. There exists no panacea for the mass production of violinists. The Studies of M. Chaumont will be valuable to many needing a bridge between the serious classics who form the inevitable steps on the way *ad parnassum*. They will be found useful, also, both as a complement and as a preparation for any work of revision. Some of them have a second violin part attached—a procedure which ought to be adopted more generally than it is, since it gives the student support without in any way lessening his responsibilities, as happens when pupil and teacher play in unison.

F. B.

CHURCH MUSIC

The steadily growing appreciation of the rich heritage of Church music which we owe to our old English polyphonists, is shown by the revival last year, at St. Alban's Cathedral, of some of the works of three great Church musicians anciently associated with the Diocese—John Dunstable, Robert Fayrfax, and Thomas Tallis; and, more recently, by the remarkable series of services held in connection with the Quincentenary Celebrations at Manchester Cathedral, which were in effect a practical illustration of the development of our native Church music during the past five hundred years.

Conspicuous amongst the music sung in both instances was the Magnificat in the first mode, by Fayrfax (about 1470-1521), and those who heard it will be interested to know that it has now been published under the safe editorship of Mr. Royle Shore, of whom copies may be obtained through Messrs. Novello. We are reminded in a preface that 'following the usual custom of the day . . . the canticle is not fully set . . . and about half of the verses were sung to the traditional plainchant, thus preserving, at least in theory, a congregational element in the music, on antiphonal lines.' The plainchant part, for congregational use, may be obtained separately. Much of the music is for S.A.T.B.B., and it need hardly be said that a good choir is essential.

Under the same editorship appears a second series of Magnificat and Nunc Dimittis set to Gregorian Tones with verses in faux-bourdon by Gibbons, Tallis, &c. (Novello). These make ideal settings of the canticles, as they provide interesting and appropriately dignified music for the choir while at the same time the congregation is enabled to take its share in the simple plainchant verses. Most of these faux-bourdon settings are for five voices with an additional part for solo treble added by the editor, for the last verse. The plainchant of

this second series of settings is the same as that contained in a little manual for the congregation, published in modern notations for a former set of eight canticles (Diocesan Music, No. 2. Novello).

Alec Rowley's setting in A minor of the Office for the Holy Communion (Ashdown) may be cordially recommended to the notice of organists. The writing is fresh and full of interest, with a strong modal flavour which will appeal to many. Those interested would do well to examine for themselves a copy of this excellent setting of which want of space prevents fuller notice.

A new Advent anthem, 'Our God shall come' (Novello) by Myles B. Foster, is written for soprano and bass soli and four-part chorus. It is straightforward and dignified in style, and would present no difficulties to the average parish church choir.

G. G.

Gramophone Notes

By 'DISCUS'

A record of Rachmaninov's 'O cease thy singing, maiden fair' (H.M.V., 10-in.), sung by John McCormack, with Kreisler playing the violin *obbligato*, leads us to hope that our gramophone manufacturers are beginning to see that many musicians want good songs, especially modern ones, rather than operatic extracts which are really dead, and are only galvanized into a semblance of life by a fine voice. This is a good vocal record, with the words clear as a whole. The violin part is very effective. Is Mr. McCormack's voice quite as nasal as some passages here make it out to be?

Gadski and Amato do their best to make 'Ciel! mio padre!' from 'Aida,' interesting, but I fancy that hearers who do not know the opera, or who cannot understand Italian, will remain cold. When will the H.M.V. records be provided with an English version of such numbers, either pasted on the back of the record, or delivered, like the Æolian-Vocalian explanatory notes, *ore rotundo* by the reverse side? (H.M.V., 12-in.)

A charming 10-in. H.M.V. gives us Kreisler playing the 'Chanson Hindou' from Rimsky-Korsakov's 'Sadko,' with orchestral accompaniment.

A 12-in. d.s. H.M.V. records the Catterall Quartet in the *Allegro* from Mozart's G major Quartet, and the Variations from Arensky's Quartet in A minor. Both are good on the whole, though, as is too often the case, there is a lack of clearness in the lower string parts. Some people say that this is inevitable, but gramophone recording has improved so much during the past few years that it will never do for us to rest content with anything so far short of perfection as a reproduction that misses two of the charms of chamber music—balance and texture. The Mozart is a jolly and tuneful movement. Arensky's Variations deal with the Russian folk-tune well-known in this country through Tchaikovsky's version of it as a Christmas song. Arensky's treatment is not quite convincing—sometimes the variations are too violent for a tune so simple and elegiac.

'Siegfried's Journey to the Rhine,' played by the Symphony Orchestra under Percy Pitt, is recorded on a H.M.V. 12-in. d.s. The first part is spoilt by the very vague opening—again the trouble is the reproduction of quiet low tones. The second half wakes us up, and gives us a generous allowance of the surging life of the original. At the

risk of drawing down the wrath of one of my correspondents, I must still stick to my opinion that brass via the gramophone suffers a sea-change into something neither rich nor strange. The tuba and bass trombone become faint grunts, and the trumpets lose their nobility, and suggest the toy with which, as children, we made ourselves nuisances. Here again we must keep on complaining, lest inventors think they have nothing further to do.

On the whole, the best record of this moderately good batch is a H.M.V. 12-in. d.s. of Una Bourne playing the *Alla Menuetto* and *Finale* from Grieg's Pianoforte Sonata in E minor. The performance is beautifully crisp, and the animated and enjoyable music comes out well,—though again more sonority in the bass would be an improvement. We shall get it in due season, if we are sufficiently importunate.

BRITISH MUSIC AT THE QUEEN'S HALL SYMPHONY CONCERTS

We have received a prospectus of the forthcoming series of Queen's Hall Symphony Concerts, and are pleased to see that of the sixty-two works to be played no fewer than three are by British composers. We have long held the view that the cause of British music is best served by giving our composers fair representation in programmes of international scope, rather than by thrusting all-British, or even almost-all-British, programmes down the public throat. We are glad to find this policy at last adopted at Queen's Hall. It may be added that of the remaining fifty-nine works only forty are German, and that Strauss is represented four times. We hope the anti-Germans will not complain that Richard gets too big a show. After all, he appears in the programme only once more than all the British composers put together.

The *Sackbut* has a new editor in Miss Ursula Greville, and we wish her all success and enjoyment in her task. In a brief heart-to-heart foreword in the July number, she discovers an optimism that should be a valuable asset. Her first number has only one fault—there is not enough of it.

A further bit of interesting news in the matter of musical journalism is the announcement of yet another magazine devoted to the art. On October 1 appears the first number of *Fanfare*, a fortnightly edited by Mr. Leigh Henry, and published by Messrs. Goodwin & Tabb. 'From its first number,' we read, '*Fanfare* will sound the Note that its readers will learn to expect in every issue, THE OPEN NOTE.' Moreover, it is to be 'a Musical Causerie of frank opinion edited for those for whom Music is an Art, not merely an occupation.' We hope the editor will also consider the needs of those of us for whom it is both an art and an occupation. Anyhow, we await *Fanfare* with interest. The increase in the number of musical journals is one of the best signs of the times. There are so many issues to be considered, and the musical public is so large and growing, that the ground cannot be covered as it should be save by a good number of organs. By the way, the titles of our new contemporaries are refreshingly violent. After the *Sackbut* and the *Fanfare* it will be difficult for a fresh arrival to avoid tameness.

Perhaps THE BLAST. . . .

Yet more news. As we go to press we hear that *The Musician* and *The Music Student* will in future appear as one journal, being published at Montague House, Russell Square, W.C.

Church and Organ Music

ORGANS AND ORGANISTS AT PARIS

BY A. M. HENDERSON

To the organist, indeed, to all organ-lovers and lovers of good organ music, Paris at the present time is one of the most interesting of cities. If to his love of his instrument, he add an interest in beautiful churches and church architecture, then the organist visiting Paris can have a very refreshing and stimulating time. As a boy it was my privilege to have pianoforte lessons at Paris with Pugno. Thanks to his kindness, I had the happiness of meeting many of the older generation of organists, and in this group such distinguished men as Saint-Saëns—now eighty-seven, and still very much alive—Dubois, Widor, Fauré, Gigout, and Dallier, and later, on subsequent visits of study, to make the acquaintance of some of the younger men—Louis Vierne, Tournemire, Dupré, and Bonnet. Most of these acquaintanceships have now happily ripened into friendships, with the result that my visits to Paris, and especially my Sundays, are of the most interesting and intimate character.

On my last visit of a month, from which I have recently returned, I had the pleasure on my first Sunday of being seated with Dupré at the console at Notre Dame; and in the same way, on the following Sundays, of being with Widor at St. Sulpice, Gigout at St. Augustin, Dallier at the Madeleine, and Tournemire at St. Clotilde.

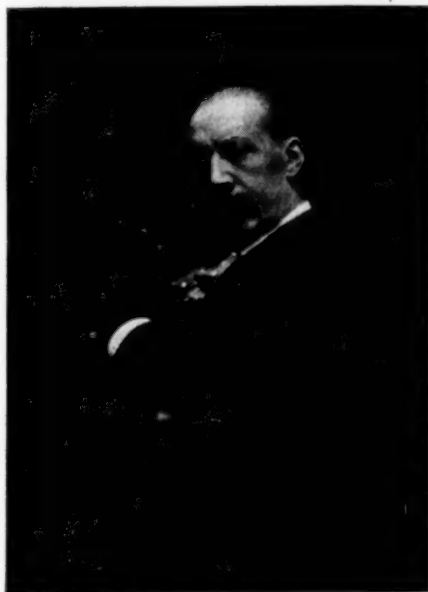
Some impressions of these visits may be of interest to other organists and lovers of the instrument. Let us commence with the organs. As most organists know, there are two instruments in all the Paris churches: the grand organ at the west end of the building, placed in a gallery above the main entrance, and the choir organ, a smaller instrument situated near the altar or chancel, for the accompaniment of the choir. There are, therefore, two organists, with entirely different duties, in each church. As an illustration of this, Dubois (now a delightful and very gracious old gentleman of eighty-two) told me a week or two ago, when speaking of his experience as an organist, that he began his career as choirmaster and choir-organist under César Franck at St. Clotilde, Franck being organist at the grand organ. Later he was promoted to the Madeleine, where he acted in a similar capacity under Saint-Saëns. On the resignation of Saint-Saëns as organist, Dubois was promoted to his position, Fauré coming in as choir-organist; and on the resignation of Dubois, Fauré was promoted in the same manner. Truly a very interesting succession.

In speaking of Fauré one cannot help regretting that he has never written anything for the instrument he played so long. His contributions to the literature of chamber music, and especially his songs, are so characteristic, refined, and beautiful that something for the organ from the same pen would surely have been interesting and personal.

We have spoken of the two organs. The choir-organist accompanies the choir only, the organist at the grand organ playing the preludes, interludes, offertoires, versets, and postludes. The two finest organs at Paris are unquestionably those at Notre Dame and St. Sulpice. Both are large, five-manual instruments, and represent the best work of the greatest of French organ-builders, Cavallé-Coll.

Of the two, I prefer that in Notre Dame, perhaps because of its better and more open position, and possibly also because of the noble building in which it stands. The flutes in these instruments are superb. The diapasons are good, but not distinguished, and do not compare with the best British work in the same line. They have not the body, the roundness, in a word, the 'foundation tone' that can be heard in any of our English Cathedrals, where the round, rolling tone of the diapasons is a characteristic feature. The solo reeds have character and quality, but the chorus reeds, unless very well tuned, are apt to be harsh and blatant, and these faults are very evident in the smaller instruments, where in the full organ the foundation tone is quite covered by the reeds.

Some years ago, when I first visited St. Sulpice with Widor, I was amazed to find four or five men installed behind the organ, for blowing purposes.



CHARLES-MARIE WIDOR

This old-fashioned method of 'raising the wind' actually still prevails at Notre Dame, at St. Sulpice, and at most of the other churches at Paris. Indeed, the only organ I saw this summer where mechanical blowing was used was at Guilmant's house at Meudon, where an electric motor is used. It was in the beautiful music-room of this house, where there is an excellent chamber organ by Cavallé-Coll, that Dupré held his interesting organ class this summer.

The touch employed in the French organs is generally that of the Barker lever pneumatic, which is much liked, and seems to give general satisfaction. It will be remembered that Barker, who brought out his patent in England in 1839, was unable to get any of the British builders to take it up. Being unsuccessful here, he went over to Paris to interview Cavallé-Coll. That eminent builder at once appreciated the value of the invention, with the result that it was immediately applied at the Madeleine, at St. Sulpice, and elsewhere. Indeed, it was only after

Barker had made a success in France, had received a first-class medal at the Paris Exhibition of 1855, and the Cross of the Legion of Honour, that his ideas were taken up in England.

On the side of mechanical arrangement and convenience at the console, the French organs seem somewhat conservative and old-fashioned. At none of the large church organs known to me, do we find



NOTRE DAME, PARIS—ORGAN GALLERY

pistons or buttons giving stop combinations of any kind. As the pedals above the pedal-board, corresponding to our combination pedals, control only the coupling actions (manual to manual or manual to pedals), and rarely the registers, it will at once be realised that practically all the stop changes have to be made by hand. At the Trocadero concert-hall, at St. Augustin, St. Clotilde, St. Eustache, the Madeleine, and elsewhere, the draw-stop action is mechanical (not pneumatic). The stops require very vigorous handling, and seem to pull out about a foot! In all these organs, also, the draw-stop action is not, as with us, at an angle of forty-five degrees, but parallel with the keys—a very inconvenient arrangement. At Notre Dame and St. Sulpice, the stops are arranged in a curious semicircular fashion on either side of the player, in tiers, stepwise, one above the other.

In all the Paris organs, the pedal-boards are straight (parallel) and flat, not concave and radiating.

Before leaving the subject of the Paris organs, I should like to mention a delightful little instrument which belonged to Marie-Antoinette, and formerly stood in the Palace at Versailles. It is now installed in a private chapel at St. Sulpice (the Chapelle des Etudiants), and was kindly shown to me by Widor on my last visit. This charming little organ, which has been kept in its original condition, has two

manuals of four-and-a-quarter octaves, and an octave of pedals. The stops are all deliciously mellow in quality, the flutes especially being delightful. It is interesting to recall that, in all probability, both Gluck and Mozart played on this little instrument.

Now we come to the organ playing. Unfortunately I have never heard Saint-Saëns, Dubois, or Fauré as organists. Even at the time of my earliest acquaintance with them they had all retired from office at the Madeleine. From all accounts, Saint-Saëns was particularly excellent as an improviser, a side of his art in which he has always taken great pleasure. As a pianist, I have heard him frequently. Only last summer I heard him in a recital of his own compositions, when he took part in his Trio in F major (no trifle to play), accompanied some songs, and played a pianoforte solo. It was an excellent performance, so clear and finished, and, for one of his years, quite exceptional. Speaking to him afterwards, I remarked on the performance, adding that I thought it quite astonishing for an artist of his age—I could not bring myself to say 'for an old gentleman!' Quick as a flash he responded, 'Pas du tout, mon cher, you see I'm much too busy to get old.'

Of the older players, Gigout and Widor I have heard frequently.

On the death of Guilmant, in 1911, Gigout was appointed his successor as professor of organ at the Conservatoire. On Sundays he can be heard at St. Augustin, where he plays on a three-manual



ST. ETIENNE DU MONT, PARIS—THE ORGAN

organ by Cavallé-Coll. This instrument has specially good flutes, fair diapasons, but very harsh reeds.

Gigout is one of the most charming and courteous of men. He is a capital classic player, and has special readiness and pleasure in improvising

in the old modes. His gift in this direction has found expression in the two volumes of short pieces in the Gregorian tones, published by Leduc, and in a new volume shortly to be issued by Chester. Gigout is now a man of seventy-six, but he certainly does not look his age, and still less does his playing suggest the passage of years.

Widor has long been known as one of the most distinguished organists at Paris. As he was appointed organist at St. Sulpice in 1869, he has actually held this appointment for the long period of fifty-two years. The characteristic features of his playing are those which have found permanent expression in his organ symphonies—a fine type of virtuosity coupled to musicianship of the first order. His love of Bach is well-known. I have sat beside him at many services at St. Sulpice, when apart from improvisation, he has played only some work by the great Sebastian. His improvisations are almost invariably characteristic and original: his improvised postludes at the end of mass, on plainsong themes sung at the service, I have never heard surpassed.

Of the younger players at Paris, Vierne and Dupré are in my judgment easily the most distinguished. Louis Vierne, whose splendid organ-music is known to every enterprising organist, is one of the finest players of the present day. A pupil of César Franck and Widor, he was appointed organist of Notre Dame in 1900. It is a thousand pities that this fine artist has for some years past been greatly handicapped by serious ill-health. A distressing and painful affection of the eyes has caused almost total blindness. Ordered to take a complete rest, he was granted two years' leave of absence from the Cathedral. During this period Marcel Dupré, who is a pupil of Guilmant, Widor, and Vierne, was appointed acting-organist. Vierne has now made some recovery, but is still so far from well that he is able to undertake only occasional services. His improvising, especially on the side of harmonic interest and variety, is pre-eminent, and rarely have I heard it equalled. Dupré, the youngest player in the group, is already well known in this country, having been heard in London and elsewhere during the past season. He is a brilliant player, with a clean, finished style, and an immense repertoire, including the complete organ works of Bach, which he played last year at Paris—from memory! But apart from the technical finish and certainty of his performance, one is ever conscious of his splendid musicianship (he won the Prix de Rome in 1914), a quality which also distinguishes his masterly and very original improvising.

I have left myself very little room to refer to any of the other younger players. Of those known to me the best are Tournemire, Jacob, and Bonnet. Tournemire, who is a successor of César Franck at St. Clotilde, is a specially good and very modern improviser. Jacob, who plays at St. Ferdinand-des-Ternes, has very good technique, and excels in the playing of modern pieces. Bonnet, the organist of St. Eustache, is already well-known in this country and in America by his recital tours.

The French school, especially as represented by composers and performers like César Franck, Saint-Saëns, Widor, Guilmant, Vierne, Dupré, and others, has been and continues to be a refreshing source of interest and stimulus to all organists. Long may it flourish!

C

FATHER HOWE, AN OLD-TIME MAKER OF ORGANS

BY ANDREW FREEMAN

Most English organ-builders of the pre-Restoration period are little more than names to us, and some of them not even that: for in many instances we have the name of a craftsman but no record of the work he did or of the churches by whom he was employed, as also we have references to the skill and labour of others whose identity is concealed under the tantalising formula, 'paid the organ-maker his fee' or 'as his bill sheweth.' Had the early scribes taken the trouble to insert the names of these worthies with greater frequency there would have been fewer gaps in the history of English organ-builders and their works.

Even when we can credit the construction or repair of many instruments to one member of the craft, as is the case with the subject of this sketch, we find that we know little or nothing of his personality.

The reason is not far to seek. It is that for most of our knowledge of these men and their affairs we are dependent upon such records of ancient churches as have survived to our time. These are mainly Churchwardens' Accounts and Vestry Minutes, few of which are earlier than the 15th century. Some records are fuller than others, but all alike are sparing in the use of words. Only here and there do the account books enter into details. Of Articles of Agreement and of Accounts Rendered and Receipted, whose number was once legion, only a few have come down to us. These, where known, are rightly treasured: others, though few, remain to be discovered and made public.

Of John Howe, *alias* Father Howe, we can now say that he was not only perhaps the most considerable builder of his day, but also one of the outstanding figures in the history of his craft during the thousand years and more of its practice in this country.

He seems to have been one of a family of organ-makers, for at least three of the same name are known to have worked at their trade between 1485 and 1572, namely, John (Father) Howe himself, his son (Thomas?), and an earlier John Howe, who was quite possibly his father. For I take it that repairs executed at St. Mary-at-Hill in 1500, and at St. Stephen's Walbrook, in 1507, can hardly have been done by a man who was in active work in the 'sixties of the 16th century, and was alive as late as the year 1570. It is far more likely that these reparations were carried out by John Howe,* who did work to the organ at the altar of the B.V.M. at York Minster in 1485.†

The fact that Father Howe himself repaired the York organ in 1531, and again in 1536—he is referred to as 'John How of London, organ-maker'—is itself suggestive of a possible close relationship between him and the earlier John Howe.

At this point it may be said that the title 'Father' had nothing to do with his religious opinions. The fact that he was well-established in business some years before the dissolution of the monasteries renders it extremely improbable that he had ever been a monk. Moreover, he does not seem to have been called *Father* Howe till he was getting on in

* I have met with no less than thirteen variants of the name Howe—How, Howwe, Hough, Howwe, Howah, Howge, Hugh, Hughe, Hew Howe, Hewes, Hoo, and Owe.

† Hopkins and Kinbault, 3rd ed., p. 49.

years.* The inference is that the appellation was bestowed upon him on account of his venerable appearance, possibly, too, because he inspired a feeling of friendliness and even of affection. He seems to have become somewhat of an institution towards the end of his life, for certain City churches continued to pay him for looking to their organs a few years longer than they would otherwise have done rather than deprive the old fellow of his job. At any rate, after his death, which seems to have occurred towards the middle of 1570,† the account books of several churches contain no further reference to organs, except perhaps to record their sale, while at least three churches (St. Andrew Hubbard, St. Alfege, London Wall, and St. Peter, West Cheap) pensioned him off at his full fee for the last two or three years of his life, after they had, apparently, given over using their instruments. In his old age his circumstances became much reduced, and he himself, as one churchwarden rather pathetically describes him, 'a very pore man.'

Though he is sometimes styled 'Mr.' or 'Master,' the frequent reference to him as 'the Goodman Howe' is convincing testimony that he was of humble social position. If, as I believe, the extract next given is in Howe's own hand, we have proof that he was able to read and write, though, to judge from the crabbed calligraphy and the queer spelling, his pen was not a very ready one. The extract referred to is a tuning contract, written in the account book itself, and dated 1534. (See reproduction on p. 635.) It is signed with a curious combination of a double Maltese cross and the name Hoo. The latter rather suggests that though he spelt his name 'Howe,' he pronounced it 'Hoo.' If so, this would account for most of the various forms of his patronymic:

Be it kne [known] to all men I Jhon Howe skensner of london haffe promeset flor the tyrem of xx yere to kepe In tuene the organs off the parres off Sent tanderos [Saint Andrew] hupberds In estchep an flor es payne to Reū xij*l*. by the yere to be payde the flurst payment at the ssumaschun off ore lade daye m v honder & xxxiiij.

John may have been a player as well as a maker of organs, for Mr. John E. West‡ includes him in his list of the Organists of Westminster Abbey, and says he was appointed in 1549. I feel sure, however, that if Father Howe ever played at the Abbey it must have been quite casually. His extensive business in London and the provinces precludes all possibility of his ever having been the regular organist.§

At one period of his career—apparently at the outset of it—he had a partner, John Clymmowe, who helped him to make and set up a new organ in the Church of the Holy Trinity, Coventry, in 1527. Nothing else seems to have come down to us concerning Clymmowe. Later on, Howe had the assistance of his son, who seems to have been named

Thomas.* If so, this son would in all probability have been the 'Thomas Howe, of London, organ maker, and servante w^h docto^r freer Docto^r in phisick,' who was examined before Sir William Chester, Lord Mayor of London, on April 23, 1561, on suspicion of recusancy. It appears that Dr. Freer 'went oute of London The wedynsdaye afore Easter daye laste paste And did ryde to m^r Docto^r Martyns house aboute vj myles from Buntingford,' and that Thomas Howe followed him 'on fote vpon good fridday and came vnto his said m^r vpon Easter even.' The object of the excursion seems to have been to avoid the Easter Communion. At any rate, this was the only fact of importance revealed at the examination, Howe admitting 'that he himselfe hath not received the comunyon sithe the quenes ma^{tie} reigne nor his m^r to his knowledge.' At Dr. Martyn's and also at Ware, where, on their return journey, they 'lay . . . at the signe of the Bulle,' they met or fell in with others, who, like themselves, probably held to the old faith: of these Thomas knew neither their names nor their business. As for his master, the reason why he was not at home when the Lord Mayor sent for him was that he was staying at the house of 'Bushoppe Aclorys the spanshe bushoppe and nowe ambasadore here.'[†]

In the tuning contract given above, John Howe calls himself 'skensner.' This, together with a reference in the Accounts of St. Stephen's Walbrook,‡ serves to show that he was a member of the Skinners' Company. At my request Mr. G. L. Kennedy, Beadle of the Company, was kind enough to make a careful search of their Records over a considerable period. These are not quite complete, for many pages are now missing, but they contain one reference which seems to belong to John Howe, the organ-builder, and his son. It is from the 'Apprenticeship Book,' and is dated 1553:

Mem. that Thomas Howe the son of John Howe of london Skynner hath put him selfe apprenytce to John Hallywell citizen and Skynner of london from the fleaste of the Natyvitie of St. John Baptiste Anno Edwardi Sexti Septimo for Seven yeares.

There was no Organ-builders' Company, so that those members of the fraternity who wished to enjoy the privileges of Freemen of the City of London had to make their choice amongst the others. Thus the Howes became Skinners, as later on the Dallams became Blacksmiths, and Thomas Griffin a Barber-Surgeon.

The following is a list of organs made, repaired, or tuned by Father Howe during his long and busy life. The list is probably far from complete—indeed, I have been able to make several additions to it during the past few months—but it serves to show both the amount and the extent of his work, whilst some items testify to the esteem in which he was held.

* St. Peter, Cornhill. '1548-49. Item, paid to the goodman howe and his sonne to sell the little orgaynes, iij*l*.'
St. Michael, Cornhill. '1552. Itm. pd to Thomas Howe for mendinge the Orgaynes, iij*l*.'

† 1554. Itm. paid to Thomas Howe for his yeres fee for mendinge of the Orgaynes, iij*l*.'
Itm. paid to Thomas Howe for mendinge of the greate orgayne and the small paire beinge broken, in the takinge downe, and for remeuninge of them ij tymes . . . xiiij*l*.'

‡ Thomas' may have been written in mistake for 'John,' but it is quite likely that Thomas represented his father occasionally.
§ S. P. Dom. Eliz., vol. xvi., No. 60.

‡ 1548. Received of Master Howe Skinner for the orgayne pypes weighing vij*l*.x [wt. ?] xiiij [lb. ?] at v*d* [per lb.] . . .

* I have not met with its use previous to 1558 (St. Alfege, London Wall). After that date it became pretty general.

† St. Andrew Hubbard. '1568-70, paid to father Howe for anewetie 2 years. iij*l*. 1570-72, paid to housewife (Howe's wife) for 1 quarters fee for the organs, vi*l*.'

‡ Cathedral Organists, 1899, p. 112.

§ The last of twelve references to Howe in the accounts of St. Mary Woolchurch Haw, runs thus: '1570-71. paid to father Howe somtyme organ player for his fee, xij*l*.' Here I am convinced the word *player* has been erroneously substituted for *maker*. All the other entries refer to him as maker and repairer.



For further information about the organs in the churches marked * the reader is referred to an article by the writer entitled 'Records of British Organ-Builders,' in the second issue of 'The Dictionary of Organs and Organists.*' The 'extracts' given below have in all cases been taken direct from the original documents. So far as my knowledge goes, only one of them has appeared in print before, and that one (St. Mary Woolnoth, under date 1561-62) is here given in corrected form :

*1. Coventry—Holy Trinity Church, 1526-27.

New organ with seven stops, built in conjunction with John Clymmowe, cost £30.

2. London.—St. Mary Magdalen, Milk Street
c. 1528-70.

1528. pd to John Hoowe the iiijth day of
Apprell flor mendyng and tuneng of oure organs,
sm vjs. viiij^d.

1537. paid to hew orgynmaker for his flee,
xiij^d.

From 1537 to 1568-69 John Howe's name occurs
almost every year, the most interesting entries
being :

1543-44. pd to John howe flor hys flee lokyng
vnto the horgans, xiij^d.

pd flor iiij skyns of lether for to mend the
bellos, xvij^d.

pd for iij belloswayts of yeren for the bellos, xiij^d.

pd for A ponde of glew iiij^d. and for naylls
j^d.—iiiij^d.

pd flor worke man & hype [= helpe] for letheryng
of the bellos, xvij^d.

1547-48. Payd for takyng downe the organs to
the organ maker & for setting of them vp a gayne
wher they be in the chappell, vjs. viij^d.

1551-52. Item pd to howe the organ maker for
an anuite of old tyme graunted hym & allowed by
the parysh, sm xiij^d.

1564-65. pd to John owe orgayn maker flor
toweres yeres at or ladye daye 1565, ijs.

1567-68. pd to father howe the orgayn maker
for hys flee, xiij^d.

The last item is repeated in 1568-69, and there-
after the only mention of the organ is in 1576,
when we are told that it was sold to a Mr.
Skeynner for 50s.

* G. A. Mate & Son, 150, Fleet Street.

*3. York Minster, 1531 and 1536.

Tuned and repaired.

4. London—St. Andrew Hubbard, 1534-71.

There was an organ here in 1450, if not earlier.
John Howe's connection with this church began in
1534 (perhaps before), and lasted till his death.
Most of the repairs he effected were inexpensive,
but in 1558 he was paid liijs. iiij^d. 'for mendyng
of the orgayns,' which was of course a considerable
sum of money. His tuning contract has already
been given, also the last two references to him.

*5. London—St. Mary-at-Hill, 1535-59.

Two organs repaired at various times, also the
regals.

6. London—St. Alfege, London Wall, 1537-71.

This church contained an organ before 1527,
but no organ-maker's name is given till 1537-38,
when 'the goodman howe' received xiij^d. 'at
christmasse' for his fee. In 1555-56 he was paid
vs. viij^d. 'for ys flee & takyng down y^e horgans,'
and in 1559-60 (when the rood loft was pulled
down) a further sum of viij^d. was given him 'for
Takyng downe of the orgenes and mendyng of the
pypes and for setting of theme in their place.'

A rather pathetic reference in 1565-66—'pd to
Goodman How orgynmaker for his yere fee being
a Very poremane xiij^d.—bears out what was said
above of his social position and the kindly feeling
which the authorities of several city churches
entertained for him in his old age. His full fee
was paid to him for five more years (in 1566-67 'at
the Requeste of the p[ar]ishe'), the last entry
being in 1570-71—'payd to flather howe flor the
horgons, xiij^d.'

*7. London—St. Mary Woolnoth, 1539-71.

In this instance Howe was in charge of the
organ in 1539 (when the earliest accounts start)
till the year of his death. At first his fee was
iiij^d. a year, but from 1555-56 onwards it was
increased to xiij^d. The following are some of the
many references to Howe and his work here :

1540-41. 'Itm paid for mending of the bellows
of the organs, iiij^d.'

- 1541-42. 'Item paid to howe the organ maker for mendyng of oon of the bellowses of the organs, viij*l*.'
 'Item paid to howe the Organ maker for mendyng the organs, viij*l*.'
 1550-60. 'Item payed to howe the Organmaker the iijth of Aprill for mendinge and sawderinge the Organ-pipes and Letters, xv*l*.'
 'Item payed to howe the organmaker the xvth daye of September 1560 for viij springes for the basys, viij*l*.'
 1561-62. 'Item paid to John Howe organ maker for skoring [not "flouring," i.e., decorating, but "skoring," i.e., cleaning] of the organ pypes and mending some of them, iij*l*.'
 1563-64. 'Item paide to goodman howe the Organ maker the last day of January 1563 for ij springes for the base pypes of the Organs, v*l*.'
 1570-71. 'Item paide to John Howe Organ-maker for his fee for one hole yere lokinge to the Orgaynes endinge at the feast of Saint Michell tharchell last paste 1571, xij*l*.'
 (This is the last reference to the organs for about a century with one exception, the mention of a 'pew made where thorgaynes did stand'.)
- *8. Westminster—St. Martin-in-the-Fields, 1542-60.
 Howe probably built the organ which was set up here in 1538 at a cost of v*l* iij*l* xij*l*. He certainly had charge of it from 1542 till 1569. The instrument seems to have remained in the church till 1637, when the case was utilised to contain a new organ. Old case and new organ alike disappeared during the Commonwealth.
- *9. Blechingley Church, Surrey, 1545-c. 1552.
 Repairs.
10. London—St. Benet, Gracechurch, 1548-70.
 This is another church where John Howe is found in charge of the organ when the Parish Accounts commence. The most interesting of the many references here follow:
 1549-50. 'Item paid to the forsaid John Hough, for the new making of vj organ pypes whiche were broken at the pulling downe of the high alter that is to say for v *lib*. of mettall at v*l* d. the lib, i*l* s. v*l* d.; for the sowder, xx*l* d.; for the workmanship for iij dayes, iij*l* s.; summa viij*l* s.'
 'Item paid to the forsaid John Hough for ye moving of the organs to the place where they now stand, viij*l* d.'
 1550-51. 'Imprimis paid to John Howe for mending of Ten pypes and other falts that the Rats had eaten in our organs and for candell and coles, x*l* s. iij*l* d.'
 1554-55. 'Item payd to the saide J. howge for the new mending and reparyng of the organs xiiij*l* s. iij*l* d.'
 1561-62. 'It. pd more to him (Hugh) for mendinge the organs as foloweth: pd for tinne and soder for to make a newe pype for the organs, v*l* d.'
 'It. pd for latten wier to make springs for the ij bases iij*l* d.'
 'It pd for lether and glewe iij*l* d.'
 'It pd to him for workemanshippe of the same v*l* d.'
 1565-66. 'paide more to flather howe flor mendinge the organs, v*l* s. vi*l* d.'
 1567-68. 'Item Recevued of mr baker flor thorgans 30*l* s.'
- [Though the organ was sold, Father Howe continued to receive his wages, xij*l* per annum, till Lady Day, 1570.]
- *11. London—St. Michael, Cornhill, 1548-60.
 Repairs to both pairs of organs, one 'greate' and the other 'smalle,' at various times. The only Christian name that appears (it is given thrice in some ten or twelve entries) is Thomas.
- *12. London—St. Peter, Cornhill, 1548-49.
 Repairs.
- *13. London—St. Stephen Walbrook, 1548.
 'Master Howe Skinner' seems to have bought the organ pipes of the organ here as so much old lead.
- *14. Wandsworth Parish Church (All Saints), 1540-65.
 Repairs.
15. London—St. Botolph, Aldersgate, 1550-71.
 Howe had charge of the organ from 1550—perhaps a year or two earlier—till his death. (iij*l* d. was paid for 'takinge doune the Orgaynes' in 1570-71.)
 The chief items are iij*l* s. iij*l* d. for 'mending' it in 1550-51; the same amount 'for takinge oute the Sounde borde of thargans & mending of it, & for trymmyng the organs at sondry other tymes' in 1553-54; and xv*l* d. 'to John Howe for a principall pype' in 1560-67.
- *16. London—St. Dionis Backchurch, 1551.
 Organs tuned.
17. London—St. Matthew, Friday Street, 1552-71.
 The items include iij*l* s. iij*l* d. 'to y^e goddman howe for mendyng of the orgaynes' in 1552-53; i*l* s. 'to the goddman howe for mendyng of the orgyns and y^e he shall have no more' in 1554-55; viij*l* d. 'pd more to John how for mendyng the organpypes' in 1556-57; and i*l* s. v*l* d. 'payd to the goddman clark for helpyng to sell the organs' in 1572-73—not long after John's death. The organ realised iij*l* d.
18. Westminster—St. Clement Danes, Strand, 1554-69.
 We find John Howe in charge when the accounts start. In 1556-58 he is paid xij*l* d. 'for sodring iij pypes': in 1558-59 ix*l* s. 'for Repacons at dy's tymes doon to the organs as appereth by a bill'; and in 1559-60 a further i*l* s. 'for mending the organs & for latten wyre to the springs of the same.' In 1570-71 xvij*l* d. is 'payd to a bryckelar for mendyng the place wheare the Orgaines Stowl.'
- *19. London. St. Peter, West Cheap, 1556-71.
 The following entries have not previously been made public, to my knowledge:
 1557-58. 'Item payde to howe for mendyng the organs and for brass for the two regalls, xx*l* d.'
 'Item payde more to the same howe for two skynnes for the bellowses and the sounde bo'de and for latten wyer for the spryngs bases & pryncypalls & for sowdryng vj smalle pypes and for workemanship of the bellowses, iij*l* s. viij*l* d.'
 'Item to howe for brass for the regalls, x*l* d.'
 'Item more to hym for latten wyer for viij grett bases, v*l* d.'
 'Item more for lether & glewe for the sounde bourde, iij*l* d.'
 1558-59. 'Item to the goddman howe and to a nother man that was wth him for mendyng the organs, iij*l* s. iij*l* d.'
 1559-60. 'Item paid vnto John Howe organ-maker fo' latten wyer for makeyng eight Spryngs for the greate Bases and for Bras to tonge the stopes of the Regolls.'
 'Item paid to How fo' mendinge the Organes, iij*l* s. viij*l* d.'
 1568-69. 'paide to father howe of charytie this yerd, iij*l* s.' (The last entry is repeated in 1569-70 and 1570-71, but the amount is increased to iij*l* s. in each instance. Thereafter there is no more mention of either Howe or organs.)
- *20. Westminster Abbey, c. 1558.
 Repairing and tuning the organs in the quire and in Henry VII.'s Chapel.
- *21. Sheffield Parish Church, 1560.
 (Continued on page 641.)

ADAPTED TO THE WAR HYMN-ANTHEM "SAVE THEM, O LORD.*

Words by ISAAC WATTS.

Music by FERRIS TOZER, Mus. D., Oxon.

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Adagio.

SOPRANO. *mf* Je - sus shall reign wher - e'er the sun Doth his suc - ces - sive *rit.*

ALTO. *mf* Je - sus shall reign wher - e'er the sun . . . Doth his suc - ces - sive *rit.*

TENOR. *mf* Je - sus shall reign wher - e'er the sun . . . Doth his suc - ces - sive *rit.*

BASS. *mf* Je - sus shall reign wher - e'er the sun . . . Doth his suc - ces - sive *rit.*

ORGAN. *mf* **Adagio.** $\text{♩} = 54.$ *f* *rit.*

ff *a tempo.* *f* *mf*

jour - neys run; His king-dom stretch from shore . . . to shore,

ff *a tempo.* *f* *mf*

jour - neys run; His king-dom stretch from shore to shore, Till

ff *a tempo.* *f* *mf*

jour - neys run; His kingdom stretch from shore . . . to shore, . . . Till

ff *a tempo.* *f* *mf*

jour - neys run; . . . His king-dom stretch from shore to shore, Till

ff *a tempo.* *f* *mf*

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* Words by Florence Tozer.

SOPRANO SOLO (OR ALL THE SOPRANOS). *mf*

Till moons shall wax . . . and wane no more. Peo - ple and realms of
moons . . . shall wax . . . and . . . wane no more.
moons . . . shall wax . . . and . . . wane no more.
moons shall wax and . . . wane no more.

p legato.

rit. a tempo.
ev - 'ry tongue Dwell on His love with sweet - est song,
rit. a tempo.
And in-fant voi - ces shall pro-claim Their ear - ly bless - ings on His Name.

And in-fant voi - ces shall pro-claim Their ear - ly bless - ings on His Name.

mf Bless - ings a-bound wher - e'er He reigns; The prison - er leaps . . to
mf Bless - ings a-bound wher - e'er He reigns; The prison - er leaps to
mf Bless - ings a bound wher - e'er He reigns; The prisoner leaps to lose his chains,
mf Bless - ings a-bound wher - e'er . . He reigns; The prisoner leaps to lose his chains,
mf Voices alone.

f rit. lose his chains; The wea - ry find e - ter - nal rest, And
f rit. lose his chains; The wea - ry find e - ter - nal rest, e - ter - nal rest, And
f rit. leaps to lose his chains; The wea - ry, the wea - ry find e - ter - nal rest, And
f rit. leaps to lose his chains; The wea - - ry find e - ter - nal rest, And
f rit. *mf a tempo.*

FULL.
all . . the sons . . of want are blest. Let ev - 'ry crea - ture rise and bring Pe -
all the sons . . of want are blest. Let ev - 'ry crea - ture rise and bring Pe -
all . . the sons . . of want are blest. Let ev - 'ry crea - ture rise and bring Pe -
all . . the sons . . of want are blest. Let ev - 'ry crea - ture rise and bring Pe -
p

mf *rit.* *a tempo.* *f*

- cu - liar hon - ours to . . our King; An - gels descend with

mf *rit.* *a tempo.* *f*

- cu - liar hon - ours to . . our King; An - gels descend with

mf *rit.* *a tempo.* *f*

- cu - liar hon - ours to . . our King; An - gels de - scend with

mf *rit.* *a tempo.* *f*

- cu - liar hon - ours to our King; . . An - gels descend with

rit.

songs . . again, And earth . . re - peat . . the loud A - men.

rit.

songs a - gain, And earth . . re - peat the loud A - men.

rit.

songs . . a - gain, . . And earth . . re - peat the loud A - men.

rit.

songs a - gain, And earth re - peat the loud A - men.

Poco meno mosso. *rall.*

An - gels descend with songs again, And earth . . re - peat . . the loud A - men.

rall.

An - gels descend with songs a - gain, And earth . . re - peat . . the loud A - men.

rall.

An - gels de - scend . . with songs a - gain, And earth . . re - peat . . the loud A - men.

rall.

An - gels descend with songs a - gain, And earth . . re - peat . . the loud A - men.

Poco meno mosso. *rall.*

(Continued from page 636.)

22. London—St. Mary Woolchurch Haw, 1560 till 1571. 'John Howe, Organmake' was in charge of the organs here in 1560 when the Churchwardens' Accounts commence, and he continued to look after them till his death. The last entry, in 1570-71, refers to him as 'sometyme organ player,' but this is an obvious slip. The fee, xij*s.*, is that of a tuner, not that of a player. The only other entry of interest runs thus:
1564-65. 'paid more to flather howe flor mending the horgans as doth apere by hys byll, iij*s.* iiij*d.*'
- *23. London—St. Helen, Bishopsgate, 1564. Organ 'kept' by Father Howe.
- *24. Lambeth—St. Mary's Parish Church, 1567-68. Organ 'kept' and repaired by Father Howe. It was probably in his charge for several years before and after this date, but no name is given in his period.
- *25. London—St. Mary the Virgin, Aldermanbury, 1570. Repairs in 1570, the date when the Wardens' Accounts begin.

ROYAL COLLEGE OF ORGANISTS

DIPLOMA DISTRIBUTION

On Saturday, July 23, Dr. Charles Macpherson, president of the College, presented the diplomas to the recently-elected Fellows and Associates. Amongst those present were the following members of the Council: Sir Ivor Atkins, Mr. H. L. Balfour, Mr. E. T. Cook, Dr. Alan Gray, Dr. A. Eaglefield Hull, Dr. J. F. Read, Dr. F. G. Shinn, Dr. H. W. Richards, and Dr. H. A. Harding (hon. secretary).

Dr. Harding opened the proceedings by announcing that for the Fellowship examination 60 candidates entered and 12 passed, and for the Associateship 143 entered and 46 passed. The Fellowship Lafontaine Prize had been awarded to Mr. T. B. Sprinck, and the Fellowship Turpin Prize to Mr. R. D. Fisher. The Lafontaine Prize for the Associateship had been awarded to Miss M. T. Renton, and the Sawyer Prize to Mr. R. K. Hardy.

The president, after distributing the diplomas, referred to the recipient of the Turpin Prize, and said that for three years Mr. Fisher was in the trenches on active service, and spent nearly all his spare time working at harmony and counterpoint, and so kept his musical faculty alive, and as a mental exercise he had written out all the music he had ever learnt. Mr. Fisher had done well to get this prize, and was heartily to be congratulated upon receiving his Fellowship diploma.

REPORTS OF EXAMINERS

Dr. Harding read the following reports:

FELLOWSHIP ORGAN EXAMINATION

The performance of the pieces was marred by a great deal of timid, rhythmless playing, which showed neither strong purpose nor authority. These failings were due to the following faults: Making *rallentandos* before they were called for, time changes out of all relation to the context, and the inability to 'carry on' generally. Very few candidates noted the specific directions to avoid the use of the Great and Swell reeds in Dr. Vaughan Williams' pieces, and missed the opportunity for producing a rather unusual tone-colour, and one peculiarly in sympathy with the mood of the pieces.

The standard of the sight-reading and extemporization was lower than that of the other tests. In sight-reading candidates were unable to apply an accidental even to the very next chord to that wherein it occurred, certainly not more than one in ten playing F double-sharp in the second chord in bar 4.

The harmony used by most of the candidates in their extemporization showed that their studies in chord progression necessary for the theoretical side of the examination were not applied in a practical way, also that their taste in

harmony was of a poor, not to say, vulgar order, many of the progressions being borrowed from the weakest class of Church music.

The timidity referred to led many candidates to play their tests considerably slower than the metronomic rate indicated. Any candidate doing this caricatures the music and seriously jeopardises his chances of success.

W. G. ALCOCK.
EDWARD C. BAIRSTOW.
ALAN GRAY.

FELLOWSHIP PAPER-WORK EXAMINATION

Harmonization of the Melody.—On the whole there was more grasp of the right style for strings.

Ground Bass.—There was a great want of variety not only in the harmony, but also in the rhythm of the upper parts. Candidates should study Bach and Rheinberger in this connection.

Ear-Tests.—There were several absolutely accurate answers, but there was a general failure to seize the rhythm of the test.

Counterpoint.—Marks were lost through a tendency to ignore syncopation in the florid species. It is a valuable feature in the matter of variety.

Modern Counterpoint.—Some good and interesting effects were obtained by imitations on the initial figure of the given theme.

Fugue.—Many of the candidates failed to realise the main principle that the Tonic key in the subject should be answered by the Dominant key, and *vice versa*. The part-writing at the fourth entry was invariably weak.

WALTER PARRATT.
J. F. BRIDGE.
F. J. READ.

ASSOCIATE ORGAN-PLAYING EXAMINATION

The playing of the selected piece attained to the usual level, but mechanical proficiency was more evident, in many instances, than intelligent interpretation.

The examiners were much disappointed that their criticisms—which have been so often repeated—as to the proper preparation of the tests, were apparently ignored. Those candidates who had worked at the tests gained their reward.

It must be remembered that the organ piece is only a part of the examination; the other tests are very necessary in an organist's equipment, and the examiners look for a correct and musical performance of them. They do not expect to be obliged to listen to bad mistakes of a most elementary character in an examination such as the Associateship of this College.

E. T. SWEETING.
H. L. BALFOUR.
H. W. RICHARDS.

ASSOCIATE PAPER-WORK EXAMINATION

Counterpoint.—There were many instances in which the counterpoint was not well done even where the other papers of the same candidates were satisfactorily worked.

In the exercise in C minor, the minor key was sometimes only established at the final cadence, the leading-note (B natural) appearing there for the first and last time. The rhythm of the florid parts in both exercises was often uninteresting, and showed poverty of resource. There were frequently too many crotchets and sometimes not a single suspension. The melodies were often crude and angular, and possessed very little of that smoothly-flowing vocal idiom which is characteristic of strict counterpoint whatever school of thought a candidate may favour. The harmonic basis in the form of arpeggios was occasionally thrown too much into evidence in the melody by the presence of awkward leaps, and the selection of chords was frequently unsatisfactory.

Melody (to be harmonized for the organ).—Many examples were in good organ style, exhibited musically treatment, and revealed the possession of genuine musical feeling.

Figured Bass.—Occasionally the unessential notes were difficult to find, and figures obviously intended to imply

suspensions were interpreted as accented auxiliary notes. The figuring of some of the suspensions was also occasionally misunderstood, and incorrect notes included in the harmony.

Modulation (three-part harmony).—This was rarely done really well. The modulation to the new key was frequently forced and clumsy. There were very few who seemed able to approach it with suitable chords in a musicianly manner.

Fugue and Ear-Test.—The answers to the fugue subject and the adding of a counter-subject were generally well done, as was also the ear-test, except for a few hopelessly bad examples.

Questions.—The first and most important condition for the successful answering of a question is to ascertain exactly what is asked. Marks were frequently lost because candidates missed the real point of some of the questions, and wrote much about matters that were irrelevant. Many answers to the question dealing with transposing instruments revealed very loose and inexact reading of the question, while in the question on tonality one candidate wrote a long and quite interesting essay upon tone-colour.

T. KEIGHLEY.
S. MARCHANT.
F. G. SHINN.

Dr. HARDING said that this concluded the business part of the meeting, and that he hoped the president would have something to say to those present.

Dr. CHARLES MACHESON: On the last occasion when I had the honour of addressing you, we considered some of the questions relating to the specialised activities of our Institution. We saw how much of the value of the work peculiar to the Royal College of Organists was dependent upon the ability of the examiners to criticise the practical and theoretical attainments of those who presented themselves for examination. On this occasion, therefore, it may not be out of place to say a few words about musical criticism as exercised by musicians in general, both towards music and its performance and towards fellow-musicians. By the term 'music' we mean the plain impersonal one—music before it comes fully to life at the bidding of something personal, that is, a performer. It is often necessary to keep before us this impersonal side of our art, for we often hear such a remark as 'What a splendid performer,' which remark, though perhaps perfectly true, may have been made by one who entirely overlooked the fact that possibly the actual music was exceedingly poor. This shows that the act of criticising any performed music is, in the main, two-fold, applied firstly to the music itself, and secondly to its exposition by performers. It is the balancing of this two-fold act which makes criticism valuable, and it remains valuable just in proportion as the two-fold act remains balanced. Why do we pity those who go into raptures over some absurdly futile drawing-room ballad which has received a rendering far better than it deserves from a singer who is perhaps capable of much better things? Simply because we know that they judge only the performer and the performance, and do not care two straws as to whether the music itself is good or not. That is a dangerous class of critic, though not so dangerous as the type which also accepts the music as being all it should be. The sad part of it all is this: that many of those who exercise their power of criticism in music do so in a manner that they would not adopt towards any of the sister arts. If you were invited to dine at the house of one of these worshippers at the shrine of triviality, you would certainly be surprised if you found the dining-room walls hung with cheap German oleographs; or the hostess decorated with curl-papers; or the host arrayed in his dressing-gown. You would rather, in the majority of cases, find everything just as you would expect in an ordinary well-conducted household, except, perhaps, in the drawing-room. Here, instead of finding music worthy of the name, you would see the usual selection of dog-eared editions of popular songs and ballads, and a cheap volume or two of the latest craze in dance music. Well, this kind of thing gives a sinking sensation to any serious-minded musician who is inclined to ask himself, 'Is the game worth the

candle?' At the same time he will probably examine some of the reasons for this state of things. He will, perhaps, come to the conclusion—a pretty safe one—that all criticism and opinion is the outcome of experience, and is biased by what has been seen or heard, or suffered or enjoyed, either by ourselves or by those with whom we have been associated. Perhaps the strongest opinions are those emanating from personal experience and observation, modified or corrected when compared with the wider experience of others; they are far superior to the opinions which are affected by those tame persons who exist entirely on other people's conclusions. This predigested food—requiring no mental mastication—is a real source of danger to unwary musicians in general, and perhaps to young students in particular who will in due course have an attack of musical indigestion. Opinions and criticisms are so often read in books and newspapers by people who are mentally too lethargic to find out the reason for a statement. Those of us who try to teach such a thing as harmony, for instance, know this only too well. A student will possibly know every rule in the book, and yet remain quite incapable of putting the simplest rule into practice. Why is this? Simply because he has never thought of finding out the reason for the rule. When once the reason has been found, he need no longer bother much about the rule itself. This, however, is easier to urge theoretically than to carry out practically, for there is no doubt that the gift for finding out reasons for anything is a comparatively late-comer in our series of experiences. Then again, it must be admitted that there are certain rules for which there is no satisfactory reason except that breaking them sounds bad in the majority of cases. So long as they hold good in the majority of cases, by all means let them stand. But if actual practice should ever show that there is a majority of cases where a rule does not hold good, then that rule should be altered. For example, the prohibition of the use of consecutive perfect fifths will some day require to be modified if actual practice shows that the number of good sounding consecutives exceeds the number of the old 'impossibles.' But that by the way. People are very apt to take things for granted, until it comes as a shock when they are asked by children a long list of questions which they themselves have asked in childhood, and to which they have never yet had a satisfactory answer. The question I heard asked by a child the other day at the seaside, when the tide was out, 'Mother, why is there no water?' is the kind that deserves an answer then and there—if the parent is capable. But if a child takes a doll to pieces in order to find out how the eyes open and shut, it is a question whether the parent or the child should be smacked. If the parent has refused to give a sufficient, or, at least, a diplomatic reason for the phenomenon, then the child should go scot-free. In the first of these two cases, if the child were told that the tide was out, he would not be a properly-constituted young human being if he did not immediately ask, 'Why is the tide out?' If he once knew the answer to this latter—but by no means the last—question, he would no longer be bothered by the fact that there was no water. Nor is the student in music bothered who knows the reason—or, at least, the necessity—for a rule; he is in a better state of knowledge than one who knows it merely by heart, and is in a much better position to give an opinion on anything connected with it. He is able to adopt a considered critical attitude in the matter. Probably most of you have, during a holiday in a very remote part, come across some local 'worthy' with whom you have lightly entered into conversation—perhaps a Scottish shepherd on a mountain-side, who has only his dog as a companion for the greater part of the week. In nine cases out of ten you will sooner or later become aware of the fact that here you have a man who is accustomed to think about things in his own individual way, and is able to give you his reasons for arriving at some sage conclusion, of which at first sight you would not have thought him capable. The outcome is humiliating and instructive; you realise more than ever that the proper power of criticising is largely, if not entirely, the result of our personal thought and experience. And this being the case, it becomes evident that as no two people will criticise in precisely

the same manner, for no two people have ever had precisely the same experiences, there may be a general consensus of opinion but disagreement as to detail. Two persons may find that they both admire, say, the C minor Symphony; they may also discover that they both admire one of the movements more than the others, yet in spite of this they will perhaps almost come to blows over some point in that movement. One will say that it is 'the most striking feature in the movement,' while the other will declare that 'Beethoven would not have written it like that if he had lived now.' From what has been said we may consider that, at best, a critical attitude is dependent upon the individual outlook at the moment of presentation. This colours everything which comes under our notice, and it is constantly changing with each fresh experience. The more experience we have, the more does our outlook change. It would take too long to enumerate all the musical heroes who have in turn helped to form my own musical experience; but I may say that, being a 'whole-hogger,' when any new composer sailed into my ken the others were apt to be almost forgotten for the time being. This may or may not have been a mistake, but I am quite sure that when I was obsessed by any particular composer I become an intolerable nuisance to my relations and friends. Sanity was kind, however, and usually came unbidden to the rescue and mercifully prevented me from becoming one of those odd people who study only one composer's works, or only one school of composers, to the extent of denying merit in any other school of thought. Of course there is no harm in this specialising, provided that the specialiser does not air his views on subjects of which he has made no study, or in which he cannot possibly have the necessary breadth of outlook. Experience is the sum-total of countless incidents, some childish, others trivial; the childish ones will nearly always be sincere, while this is not so with the trivial. But it is just the apparently unimportant incidents that go to the making of our experience and general outlook; and it is the proper application of this experience that counts in matters requiring criticism or judgment. On a recent occasion a well-known organist gave a recital from memory. In the middle of one piece his memory failed, but instead of stopping he played a practically extemporised *Coda*. Two or three people mentioned the fact of the mental lapse, but only one said anything about the extemporised conclusion. Personally I feel that the last man used the better judgment, because he had asked himself whether he could have done the same thing. This is only mentioned in order to show how it is that two people perfectly capable of understanding the situation can each take a different view and give an outsider two perfectly different impressions of the same performance. Such a case as this makes us wonder whether it is possible for any two people to judge a performance in the same way. A conductor, for example, will sometimes listen to another conductor's reading of a work with the main purpose of seeing where his own reading differs. If he is a wise man he will learn where his own can be improved. A student will probably listen to the same work with the intention of adding something to his technical knowledge; an ordinary concert-goer will possibly revel in the mere variety of sound regardless of the value of the composition; an experienced musician may be tempted to see whether the performance fits in with his preconceived notion of what should or should not be, and will, in some cases, loudly condemn anything he does not like, especially if the performance is that of a work that he does not yet understand. A cultured listener will care little for anything that is not sincere, and will at the same time make due allowance for anything that is beyond his grasp if he thinks that it is the product of sincerity. As in other branches of art, so music can be quite sincere over subjects which really do not count for much in the evolution of the human race, but a person whose artistic ambition does not reach beyond some symphonic-poem entitled, let us say, 'The dying mosquito's last prayer,' will not be a reliable guide to those who are seeking to find expression in music of the deepest things in life. At the same time we ought not to deny to such music the right to exist, so long as it bears the hall-mark of sincerity. In criticising the performances of others we should judge not

only the result, but should try to get behind the result in order to find out the cause of the result. We may at this point ask what constitutes a good performance. It can be tersely described as getting the right notes at an inevitable moment with the right quality and quantity of sound. There must be a logical balance both temperamental and mechanical from the beginning of the first sound to the end of the last. A performer who has rightly gauged the expressive and technical demands of a composition is more likely to give a well-balanced performance than one who has made no such personal effort, but is content to do the same things in the same way as Mr. So-and-So does them. This servile imitation is the enemy of all individuality both in the performance and composition of music. The other extreme, of doing something that no one else has done before, is equally dangerous if it is undertaken merely with this object in view. It is somewhere between these two poles that our reasoning observation and deduction should reside, together with the gift of turning our power of criticism towards either direction. In this way only will critical equilibrium be maintained. With regard to our critical attitude towards other musicians in general, it seems safe to assume that the wider our experience the more generous will be our judgment, even though that experience may have been won from things a good deal less pleasant than music. In these days, when each new experiment in music is hailed with intoxicating satisfaction by certain admirers as being 'the' thing, and everything that has gone before is simply a 'back-number,' it is just as well quietly to remember that, unless this new thing has grown out of the old, it is an exotic, and as such will have a pretty precarious existence. If on the other hand it has grown out of the old, is it really playing the game to call all other music 'back-numbers'? And what about the composers of these back numbers? It is unfortunately the fashion in certain quarters to disparage the works of composers whose chief fault was that they were not acquainted with modern methods, but who, nevertheless, in their day made the most of the resources at their command. The obvious fact that it is upon the foundations laid by past composers that the present musical fabric rests, is selfishly and ungenerously overlooked. On the other hand those who have passed through considerable musical experience should always try to be sympathetic towards a younger generation which is trying, generally honestly, to develop what has gone before. The 'superior attitude' is not less offensive in music than it is in other human affairs. To come nearer home. Many younger musicians—especially composers perhaps—are apt to forget the efforts of a few British composers who, in mid and late Victorian times, used all their power in trying to regain some of the lost lustre of British composition. The position of young composers to-day would be very different but for the work of these untiring and by no means pampered pioneers. It is impossible to over-estimate what Britain owes to their high aims and proud achievements. Let honour be given where honour is due. Although this personal factor is always present both in composition and performance, our critical attitude towards the resultant music should be entirely free from anything which does not make straight for the motive at the back of the music. Anything which is not clearly connected with this motive should be swept aside as an obstruction. A short time ago I was riding on the top of a motor omnibus in a very beautiful part of Kent. It would have been perfect but for the overhanging branches of trees which were a constant nuisance, not only obliterating objects that I wanted to see, but rendering the passengers liable to sudden decapitation. After I had been hit on the head for about the twentieth time I came to the conclusion that as a means of locomotion the aeroplane had certain advantages. It would be a little far-fetched to apply this little experience in the form of a direct simile, as there is no doubt that for nervous old ladies the motor omnibus is still a better mode of travel than the aeroplane; but for all that, the underlying inference may not be altogether without merit as an object-lesson, and it is this: that in all matters requiring critical powers we should try to rise to a height where the vision is not obstructed by branches of the trees of prejudice, jealousy, or ignorance, for in this way only will it be possible to arrive at a judgment which will be both worthy of ourselves, and, better still, helpful to others.

Dr. HARDING: I am sorry to do anything to take your minds off the very admirable address by our president, but we have a letter from Mr. Cart de Lafontaine. You know how very grateful we are to him for the continuance of his handsome prizes. He writes from the South of France: 'I am too far away to be with you on Saturday, but my thoughts will be with you all.' I am sure we all regret that Mr. Cart de Lafontaine is not able to give us his presence on this occasion.

Dr. H. W. RICHARDS: I wish to propose a vote of thanks to our president, Dr. Macpherson. We have had his valuable services for a year as president, and we now know that whether he presides at these diploma distributions and gives us delightful addresses, or whether he presides at his beautiful organ, or whether he presides over a body of very sensitive musicians in the Council, we know that he does all these things with distinguished success and conspicuous ability. We are all proud to have him as president to rule over us, for his rule is full of tact and kindness, and he is absolutely impartial. In all he says and does he has one object in view, and that is to further the excellent objects of this College. I am glad to have this opportunity for expressing our warmest thanks to him on your behalf and on behalf of the members of the Council. I beg to propose the vote of thanks, and I know it will meet with the very warmest support.

The proposition was received with hearty acclamation.

The PRESIDENT: I am very much obliged to you for the way in which you have received this proposal, and to Dr. Richards for all the untruths he has so nicely spoken! Personally, I feel I ought to apologise for having given you a rather dull address, and I thank you for listening to it so attentively.

ANNUAL GENERAL MEETING

The fifty-seventh Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 23, 1921, under the chairmanship of the president, Dr. Charles Macpherson. Amongst the members present were Sir Ivor Atkins, H. J. Austin, H. L. Balfour, M. C. Boyle, B. Brymer, E. T. Cook, E. M. Dent, E. Douglas-Smith, Miss V. B. Emerton, R. D. Fisher, Miss F. J. Fitch, Rear-Admiral M. Fitz-Maurice, F. R. Frye, Dr. A. Gray, Dr. H. A. Harding (hon. secretary), R. K. Hardy, Miss K. E. Hicks, Herbert Hodge, E. Huddy, E. J. Hughes, Dr. A. Eaglefield Hull, W. J. Kipps, F. Laloux, Mrs. Mary Layton, G. Leake, W. Lovelock, Dr. S. R. Marchant, B. J. Maslen, W. Mallinson, D. McIntyre, C. E. Miller, B. J. Orsman, Dr. W. J. Phillips, Miss M. T. Renton, G. Sampson, E. Smith, Miss Cholditch Smith, D. B. Sprinck, A. E. Temple, and Miss L. R. Trotter.

The minutes of the last Annual General Meeting were read and confirmed.

Voting papers for the election of two London members of the Council were distributed to those members of the College who had not voted by post.

Dr. Harding proposed that Rear-Admiral Fitz-Maurice and Mr. G. Leake should be scrutineers. The Admiral was a most generous benefactor to the College, and they were all very glad to see him safe home from distant ports. The proposition was carried unanimously.

The hon. secretary read the Annual Report.

FIFTY-SEVENTH ANNUAL REPORT

Your Council have the honour to report that the work of the College has been carried on with signal success during the past session.

The financial resources of the College have been placed under considerable pressure during the trying epoch in the history of this institution, through which in the last few years it has passed. Your Council are able, however, to report that by the loyalty and active support of its members, the College funds are rapidly regaining their former satisfactory state.

There has been a large increase in the number of candidates for examination during the past year, and an unusually large enrolment of new members.

Ever desirous of maintaining and strengthening the status of the College diplomas, your Council have decided that at and after the next July examination (1922) candidates in the

Associateship will be required to play two organ pieces instead of one piece as heretofore.

Your Council notice with much gratification that His Majesty The King has conferred the dignity of Knight Commander of the Victorian Order upon Sir Walter Parratt—vice-president of the College—and the honour of Knighthood upon Mr. Ivor Atkins, Mus. B., member of the Council; also that the University of Durham has conferred the M.A. degree upon the hon. treasurer of the College, Dr. C. W. Pearce.

The examiners appointed for 1919-20 were: Sir Frederick Bridge, C.V.O., Sir Walter Parratt, K.C.V.O., Dr. Alcock, M.V.O., Dr. Bairstow, Mr. Balfour, Mus. R., Dr. P. C. Buck, M.A., Dr. Stanley Marchant, Dr. Alan Gray, M.A., LL.B., Dr. F. J. Read, Dr. Richards, Dr. Shinn, and Dr. Sweeting.

Your Council desire again to record their high appreciation of the splendid work done so generously for the College, by Dr. H. A. Harding, the hon. secretary. They also wish to express their cordial thanks to the hon. treasurer, Dr. C. W. Pearce, M.A., for the admirable way in which he has managed the finances of the College, and to Mr. T. Shindler, M.A., LL.B., for his devotion to the best interests of the College and for his unswerving faithfulness in the discharge of the duties appertaining to his position as registrar.

Sincere thanks are accorded to the hon. auditors, Mr. O. D. Belsham, J.P. and Mr. G. R. Ceiley, A.R.C.O.; also to the professional auditors, Messrs. Pannell & Co., for their able services.

Your Council also acknowledge their indebtedness to the College staff for their loyal and ready assistance on all occasions.

Mr. HERBERT HODGE: I beg to propose the adoption of the annual report.

This was seconded by Mr. KIPPS, and carried.

The hon. secretary presented the annual financial statement, and apologised for the unavoidable absence of the hon. treasurer, Dr. C. W. Pearce.

Dr. W. J. PHILLIPS: I think the annual financial statement an admirable one, and I imagine that the College is in a most satisfactory financial condition. I propose that the statement be adopted.

Mr. F. R. FRYE seconded, and the resolution was carried.

Dr. H. W. RICHARDS: I propose the re-election of Dr. C. W. Pearce as hon. treasurer. Dr. Pearce has held the office for many years, has been a very good treasurer, and has stuck to his post in spite of indifferent health. We owe him a debt of gratitude, and with great pleasure I propose his re-election.

This proposal was seconded by Dr. J. F. READ, and carried unanimously.

Dr. SHINN: I wish to propose the re-election of Dr. Harding as our hon. secretary. I should not like to say how many years he has held that office. The amount of time he has given to the work is better known to the Council than to the ordinary members. We know how much trouble he takes over every detail, and we see the result in the very smooth working of the examinations and general organization. The amount of time he gives to the College is tremendous, and some of us do not quite know how he does it. We owe him the heartiest thanks for his services, and I am sure you will warmly support my proposal that he should be re-elected.

Dr. A. EAGLEFIELD HULL: I second this resolution with the greatest pleasure. It is very difficult for the members of any institution such as this, and even for the Council who see the hon. secretary regularly, to realise what a tremendous amount of responsibility and work there is to be done by some one man without whom the institution could not go on. For any institution like this to be successful, you must have one man at the helm who is a link between all the forces, one who will make the welfare of the College the central interest of his life. Such a man is Dr. Harding.

The PRESIDENT supported the proposition, and said they could not think what the College would be without Dr. Harding. The more one came to the College the more one saw what a prodigious amount of work he did.

The proposition was carried with acclamation.

Dr. HARDING: I feel very grateful to you for your confidence. I am very proud of this College. The

successful work it is doing is a great joy to me. As regards the Council, I always think it is the strongest board of musicians in the world. I do not know any other institution possessing a purely musical board anything like so strong in this respect as the Royal College of Organists. The Council are a very sensitive body, and they are frightfully go-ahead! They are men whom I very much regard, because they are accustomed to say what they mean! I remember the time when some of us used to sit at the end of the Council table and hardly dared put our feet under it, while the giants at the other end settled everything; but now nobody is afraid of anybody else. To have the confidence of the Council and of the members is a very great joy to me, therefore for one more year I take on this office, and I am very much obliged to you for re-electing me.

The scrutineers then delivered their report. The president announced that the voting for the London members of the Council was as follows: Mr. S. H. Nicholson, M.A., Mus.B., 415, Mr. E. T. Cook, Mus.B., 313, Mr. J. A. Meale, 163, and he declared that Mr. Nicholson and Mr. Cook were duly elected. He explained that Dr. A. H. Brewer and Mr. T. H. Collinson were the only members nominated for the two vacant council seats on the Council, and that therefore they were elected.

Mr. E. DOUGLAS-SMITH proposed the re-election of the professional auditors, Messrs. Pannell & Co., and of the hon. auditors, Mr. Oliver D. Belsham, J.P. and Mr. George R. Ceiley, for the ensuing year. Sir Ivor Atkins seconded. Carried.

The PRESIDENT: I am pleased to see the seconder, Sir Ivor Atkins, who is with us to-day for the first time since a knighthood has been bestowed upon him. We are all very pleased to see him here.

Sir IVOR ATKINS: I am extremely grateful to you for taking this opportunity for congratulating me. It is a very great pleasure to find myself on this platform as a member of the Council. It is always difficult for those of us who live in the country to do as much for the Royal College of Organists as we wish, because the meetings come at the end of the week, when those who have cathedrals in their care are looking after their choirs, but from time to time I shall hope to come and do what I can.

Dr. HARDING: It is my duty and pleasure to thank our president for taking the chair at our meeting. I am sure nobody appreciates Dr. Macpherson more than I do. He is not only our friend, he is also an ideal president. He does not think so himself, but we do, and we have persuaded him to stay on for another year. Ever since he started he has been asking me when it was time to give up, but we have now I hope got him through all those paroxysms. Our president has a wonderful way of keeping order, though he does not say much. He has really been of great use to us this hot weather—he is an ideal hot-weather president. I propose a vote of thanks to him for all he has done, and for his kindness in consenting to go on for another year.

The proposition was received with enthusiasm.

The PRESIDENT: I am extremely obliged to you. I will try to do my best. It is always a delight to see so many old friends, and I hope we shall have many opportunities for meeting again.

The proceedings then terminated.

WHAT IS ANTIPHONAL SINGING?

By T. FRANCIS FORTH

Men who were at Oxford in the early 'nineties—at least those who were reading theology—will remember a crowded room at Christ Church, up a narrow staircase, in which Dr. Bright, Canon of Christ Church and Regius Professor of Ecclesiastical History, gave his lectures. What a stupendous knowledge he had of the early ages of the Church! He it was who was responsible for the words: 'The antiphonal chant became the symbol and support of Catholicity.' He was not the man to make such a statement unless he could support it, nor would he use terms except in such a way as they were used in the centuries of which he was speaking. What then was this antiphonal chant which was in use in the Church about the date of the

Arian controversy early in the 4th century? Evidently it was something different from the general music of that time.

To answer this question it is necessary first to notice that it was a term borrowed from the Greeks, but like many another term, such as *λόγος*, endowed with a fuller meaning when used in the Church.

The Greeks evidently meant by antiphony what we wrongly speak of as unison-singing, or singing together at the distance of the octave; but the Church took this idea and developed it until it became something quite different from that of the chorus of the Greek play. The Greek form of singing, known also as *magadizing*, can be traced back to several centuries before Christ, and was known not only to the Greeks, but also to the Egyptians. The *magadis* appears to have been a stringed instrument with a bridge dividing each string in such a way that the part on the one side was twice the length of that on the other, and so producing octaves when both parts of the string were played at the same time. Aristotle in his 'Problematice,' xix., 39, says: 'Antiphony is born of the voices of young boys and men, whose tones are distant from each other as *nete* and *hypate*.'

Again, the word 'antiphony' in its derivation (*ἀντιφωνία*) means singing with contrasted voices—not from side to side, as it is so often thought to mean.

In Greek music, 'antiphonal singing' meant the simultaneous sounding of voices an octave apart. In Church music the idea of voice contrast was retained, but antiphonal singing in this case became the singing alternately of two choirs, the voices of which differed from each other by the distance of the octave. The division of the sexes in the early Church possibly came about because it was so convenient for this method of singing.

It is possible that Pliny's letter to Trajan, early in the 2nd century, referred to this when he says that it was the custom of the Christians to sing 'by turn among themselves' a 'Hymn to Christ as God.'

Still it is St. Ignatius who has the honour of being the first to train a choir in antiphonal singing, or singing by voice-contrast. He is said to have had a vision of angels 'hymning in alternate chants to the Holy Trinity, after which he introduced the mode of singing he observed in the vision into the Antiochian Church, whence it was transmitted by tradition to all other churches. Such is the account that we have received in relation to these antiphonal hymns.' (Socrates Eccles. Hist., Bk. vi., Ch. 8.)

Ambrose, that great musician-saint, realised the spirit of emulation that lay under the method of singing by voice contrast in alternate choirs, for not only did he divide his choir in two, but his congregation also during a time of persecution at Milan; and found this method a valuable asset in keeping up the spirits of his people. Evidently he developed the idea, for we find a few years later that St. Augustine speaks of the beauty of the music in the Cathedral of Milan, feeling that uplifting of the soul which is still so noticeable when the Psalms are sung in alternate verses by contrasted voices. So noted did the choir trained by St. Ambrose become, that the churches in the West soon began to follow the method of the East—Milan itself being the meeting place of East and West. The words of St. Augustine bear this out: 'Then it was first instituted that Hymns and Psalms should be sung after the manner of the Eastern Church, lest the people should wax faint through the tediousness of sorrow; and from that day to this, the custom is retained; divers, yea almost all thy congregations throughout other parts of the world following herein.'

St. Basil in speaking of customs from the East says that 'the people . . . rising from prayer, betake themselves to Psalmody, and now divided into two parts they sing alternately to each other.' In another passage he evidently describes the responsorial method as well as the antiphonal; for he not only speaks of two choirs singing alternately, but also of one voice beginning a Psalm and the rest joining in. This may of course mean that the Psalm was merely precented by a cantor. At Alexandria, however, in the time of St. Athanasius, we certainly have a definite example of responsorial singing, for when

* The highest and lowest notes of the octave.

beset by the Arians he ordered the Deacon to read the Psalm, the people repeating the refrain, 'For His mercy endureth for ever.'

To such an extent did the antiphonal method spread, that it was used even in family worship. We read (Socrates Eccles. Hist., Bk. vii., 22) that Theodosius the younger, 'together with his sisters, rose early in the morning, and recited antiphonal hymns in praise of the Deity.' So, too, does Tertullian tell us that husband and wife 'respond to each other in psalms and hymns, challenging each other which shall better chant the Lord's praises.'

The last quotation points to the spiritual emulation which the true form of antiphonal singing brings about, and most of the quotation would seem to point to that contrast of tone-colour which is the essence of antiphony—the 'voice against voice,' the 'vox reciprocat,' the voice of women answering that of men. But this method also has another recommendation which every choirmaster knows is so necessary for good psalm-singing—it is that of definite periodic voice-rest.

Antiphonal singing, then, is not singing from side to side with two perfectly-balanced choirs in four parts as in a Cathedral where Anglican chants are used; nor can plainsong chants sung from side to side in unison be called antiphonal—such a method approaches nearer to the Greek chorus than to the Early Church. Neither form of singing has that which is the essence of antiphony in the Church, viz., voices singing in alternate verses at the distance of the octave. It is this which Canon Bright meant when he said 'the antiphonal chant became the symbol and support of Catholicity.' This is that form of singing which brings out the real beauty of the Psalms and Canticles, for it combines spiritual emulation and contrast of tone-colour with that which is so necessary for good voice-production—viz., periodic voice-rest.

A NEW ORGAN AT BIRMINGHAM

The Birmingham Royal Institution for the Blind has been in existence since the year 1846, when a small three-manual organ was erected in the music room. For a period of sixty-nine years this one instrument has done duty, and has been the means of training a good number of blind organists. Some months ago the committee decided to provide a new organ with the object of ensuring that blind candidates qualifying for R.C.O. diplomas would not be at a disadvantage when playing their test-pieces on the College organ. The institution has had the benefit of the advice of Mr. C. W. Perkins, Mr. A. J. Cotton, Mr. H. Taylor, and Mr. H. E. Platt, the head music-master. These gentlemen drew up a specification, and the new instrument has been built by Messrs. Rushworth & Dreaper, of Liverpool. The organ was opened on July 11 by Mr. A. W. Wilson, chairman of the institution, a recital being given by Mr. C. W. Perkins, the Birmingham City Organist. The specification is as follows:

PEDAL ORGAN			
	FT.		FT.
1 Open Wood	16	6 Trombone	16
2 Salicional	16	(Enclosed in Swell Box)	
(from Great)			
3 Sub-Bass	16	a Swell to Pedal	
4 Octave Wood	8	b Great to Pedal	
5 Flute	8	c Choir to Pedal	
CHOIR ORGAN			
(Enclosed in separate Swell Box)			
	FT.		FT.
1 Viole d'Orchestre	8	Tremulant	
2 Harmonic Flute	8	8 Tromba	8
3 Salicional	8	(From Great)	
4 Concert Flute	4	d Choir Octave	
5 Salicet	4	e Choir Octaves only	
6 Cor Anglais	16	(acting also through Unison Couplers)	
(extended up for additional Octave)			
7 Clarinet	8	Swell to Choir	
GREAT ORGAN			
	FT.		FT.
1 Double Salicional	16	f Wald Flöte	4
2 Open Diapason I.	8	7 Grave Mixture	2 ranks
3 Open Diapason II.	8	8 Tromba	8
4 Hohl Flöte	8	g Swell to Great	
(Open throughout)			
5 Octave	4	h Choir to Great	

SWELL ORGAN

	FT.		FT.
1 Open Diapason	8	Tremulant	
2 Stopped Flute	8	9 Contra Fagotto	16
3 Echo Viol	8	10 Trumpet	8
4 Viole Celeste	8	11 Clarion	4
5 Principal	4	i Swell Octave	
6 Fifteenth	2	j Swell Octaves only	
7 Mixture	4 ranks	(acting also through Unison Couplers)	
8 Oboe	8		

The numerous accessories include about thirty pistons.

CHORAL FESTIVAL AT TEIGNMOUTH

On July 7 the first choral festival of the Kenn Deanery held at Teignmouth for many years united seven choirs—two from Teignmouth, two from Dawlish, two from Bishopsteignton, and the choir of All Saints', Kenton. Mr. J. C. Chant was at the organ, and Mr. Sydney Harris led an efficient orchestra which added greatly to the success and unanimity of the singing. The book was that selected by the committee of the Exeter Diocesan Choral Union. The Festival of the Union took place in the Cathedral on July 17, conducted by Mr. T. Roylands-Smith. Six hundred singers took part, representing twenty-three choirs from six deaneries in the Archdeaconry of Totnes, uniting with the Cathedral choir. Dr. Ernest Bullock was at the organ. The service-book had several points of departure from precedent. A proper Sarum melody was used, not very successfully, for the hymn 'Be near us, Holy Trinity'; and modern tunes were used for the hymns 'At the Name of Jesus' ('Cuddesdon'—W. H. F.), 'Love Divine' ('Airdale'—Stanford), 'Lift up your hearts' (H. G. Ley), and 'For all the Saints' ('Sine Nomine'—Vaughan Williams). The Stanford tune went well, but the others, particularly 'Sine Nomine,' used as a processional, were ragged in performance. The conspicuous feature of the service was the anthem—Tchaikovsky's 'Hymn to the Trinity,' which, however, was sung with accompaniment, except the third verse, which the Cathedral choir sang with much beauty of tone and expression. The evening canticles were sung to Goss in E. In the Magnificat there was some divergence between chancel and nave, and in 'For He shall' the Cantoris entries were very shaky. Indeed, this music, straightforward as it is, was not successfully treated, probably because many of the singers could not arrive in time for the morning rehearsal. The Nunc Dimittis went very much better. M. B.

VARIETY AT ORGAN RECITALS

A good deal of enterprise is being shown in providing relief at organ recitals. Gone are the days when Gounod's 'There is a green hill' or a well-worn oratorio air were considered the only possible items for the purpose. String music, both solo and concerted, is being more and more drawn on for the purpose, with good results, for the quiet fluework provides the best of backgrounds for string tone. Some good examples of string and organ recitals were recently given at Hope Street Church, Liverpool, by Dr. Arthur Pollitt and Miss Isabel McCullagh. Dr. Pollitt played Bach's Fantasia and Fugue in G minor, Mendelssohn's first Sonata, Three Miniatures by Ernest Bryson, Bairstow's Scherzo in A flat, &c., and joined Miss McCullagh in Bach's A minor Violin Concerto, Tchaikovsky's Sérénade Mélancholique, the *Adagio* from Brahms' Violin Concerto, and the *Adagio* and *Rondo* from Mozart's E flat Concerto. At the third recital of the series Miss Mary McCullagh came into the scheme, the three players giving Brahms' Concerto for violin, violoncello, and orchestra. The two-fold advantage of such programmes is that fine chamber music is introduced to an audience probably unfamiliar with it, while the organ items themselves gain from the contrast.

Interesting departures have been made, too, at some recitals at St. John the Evangelist, Edinburgh, where Mr. Wilfrid Greenhouse Allt and Miss Cathie Thomson played programmes consisting entirely of pianoforte and organ duets. Naturally some of these consisted of movements from Pianoforte Concertos, Tchaikovsky and Mendelssohn being drawn on. The other items included Debussy's 'Clair de Lune,' 'La Cathédrale Engloutie,' and the Prelude from 'Suite Bergameuse,' Rachmaninov's Prelude in G minor, Guilmant's Pastorale (presumably the

one written for pianoforte and harmonium), Liszt's Nocturne and 'Marche Hongroise,' &c. This kind of combination calls for taste and discretion, especially, perhaps, in the choice of items. 'La Cathédrale Engloutie' is a type of piece that ought to gain by this duet performance. No pianoforte can give us all the weight it calls for at times. Discreetly used, the organ can make the work as impressive as one feels it ought to be, but somehow never is—quite. It should be added that these recitals were part of a series of unusual interest. Mr. Allt's programmes included a Bach scheme (five Chorale Preludes, *Gavotte* from the sixth Violoncello Sonata, Prelude in E flat minor from the 'Forty-Eight,' &c., with three vocal items), one of modern British organ music, and one of modern French, and a choral-organ recital at which the instrument played second fiddle, so to speak, the Scottish Choir providing the bulk of the programme, singing Cornelius' 'Surrender of the soul,' Elgar's 'As torrents in summer,' and 'Go, song of mine,' Sullivan's 'Evening hymn,' and Parry's 'Jerusalem.' Such recitals as these are of real importance in the musical life of the community.

A CHURCH MUSIC CONFERENCE IN THE TRANSVAAL

A Conference and hymn-practice, on the lines of those so frequently held in England during the past few years, took place in St. Andrew's Church, Pretoria, on May 17. The gathering consisted of the clergy and organists of the Transvaal Presbytery, and the fact that a good many of the members travelled distances varying from forty to a hundred miles each way in order to be present shows their enthusiasm. Mr. J. S. Yates, the organist of St. Andrew's (who will be remembered by many of our readers for his good work at Park Chapel, Crouch End, a few years ago) addressed the meeting, described the conferences he had attended in England, and advocated the holding of congregational practices. He then demonstrated by holding a specimen practice, rehearsing his hearers with hymns to sterling tunes, such as 'Hanover,' 'French,' 'Commandments,' &c. Descants were employed in some cases, and questions of rhythm, climax, phrasing, &c., were discussed. It is hoped that, as a result of this successful meeting, similar conferences will be held in the various districts—indeed, several have already been arranged.

At the Patronal Festival of Leeds Parish Church (St. Peter's Day) the music list was, as usual, a notable one. On June 29 the communion service was sung to Merbecke, and on July 3 to Ireland in C—an admirable setting that we are glad to see is becoming well known. The evening canticles were sung to Wesley in E. Lee Williams in F, Noble in B minor, and Stanford in B flat. The anthems were Brahms' 'How lovely' and 'Blessed are they that mourn,' Tye's 'O Lord of Hosts,' Bairstow's 'Blessed City,' and by way of introit to the communion service in memory of Leeds soldiers killed in the war, Ireland's 'Greater love hath no man.' Stanford's *Te Deum* in B flat, Purcell's String Suite, and Handel's 'Occasional' Overture concluded the Festival. On the afternoon of the Sunday in the octave Dr. A. C. Tysoe gave an organ recital, playing S. S. Wesley's Andante in F, Franck's 'Grande Pièce Symphonique,' Bonnet's Variations de Concert, and Mendelssohn's 'Military' Overture. Mr. Edward Maude and Mr. William F. Wilson played Bach's Concerto in D minor for two violins.

A combination of choral and organ music has been the rule at a series of monthly musical services held on Sunday evenings at Albion Congregational Church, Ashton-under-Lyne, Manchester. On July 24, the choir sang three numbers from 'Judas Maccabæus' and Keighley's 'Now the day is over,' and Dr. T. Keighley played the 'Unfinished' Symphony and Bach's Toccata and Fugue in D minor. Each recital has been preceded by a short explanation of the works played. These have included three parts of Ernest Austin's 'The Pilgrim's Progress,' Beethoven's first and second Symphonies, and works by Bach, Franck, Mendelssohn, Parry, Reger, and Dupré. The attendances have been large.

The degree of Master of Arts, *honoris causa*, recently conferred on Dr. Charles W. Pearce, at Durham University, has been well earned. Dr. Pearce has done fifty years of fine service in the cause of Church music, having begun as organist at St. Martin's, Salisbury, in 1871, when he was fourteen years old. Three years later he was appointed to St. Luke's, Old Street (one of Henry Smart's posts), and has been a familiar figure in London academical and Church music circles ever since. Though he has retired from active service as an organist, Dr. Pearce still holds a Church appointment, being a licensed lay-reader for the Diocese of London.

Sir Frederick Bridge writes:

'Mr. W. J. Winter, organist of North Finchley Church, died on July 18. For over forty years Mr. Winter was my private assistant at the Abbey, and no more faithful and true friend could possibly be found. He never failed me, would always put off his own work to help me, and was indeed a loyal and devoted assistant. When I retired from active work at the Abbey Mr. Winter also ceased his connection with it. I had the melancholy privilege of playing at the Memorial Service held at Finchley Church on Sunday, July 24.'

Here is an excellent programme of British organ music recently played by Mr. Alexander McConachie, at Christ Church, St. Kilda, Melbourne, Australia: Choral Song and Fugue, S. S. Wesley; Dithyramb, Harwood; Impromptu, Alcock; Vilanelle, Ireland; Rhapsody No. 1, Howells; Finale in B flat, Wolstenholme, with vocal items by Sullivan and Walford Davies, sung by Mr. William Taylor.

'Elijah' was sung at Tenby Parish Church by the Oratorio Choir on July 5 and August 9. The soloists were Master Ronald Brown, Mrs. Cole, Mr. Vivian Bennetts, Mr. F. Rees, and Mr. A. Parsell. There were very large audiences. Mr. W. Cecil Williams conducted.

The Welsh Regiment paraded in large numbers at Tenby Parish Church on August 12, at a service held in commemoration of the Gallipoli landing. Bands and organ joined forces with impressive result, under the direction of the organist of the church, Mr. W. Cecil Williams.

Mr. Harold M. Dawber gave the opening recital at the dedication of the new organ at Hurdfield Parish Church on July 21. His programme included Bach's D major Fugue, chorale preludes by Darke, Charlton Palmer, and Parry, and Brewer's 'Marche Héroïque.'

Mr. James Brash, formerly organist and choirmaster of Park Church, Helensburgh, Scotland, has been appointed to the historic building known as 'the Scots Church' at Sydney, N.S.W.

ORGAN RECITALS

Mr. John Pullein, Corsham Parish Church—Fantasia and Fugue in C minor, *Bach*; Trumpet Tune and Air, *Purcell*; Fantasia on the 'Old 100th,' *Blow*; Gavotte, *Pullein*; Andantino, *Franck*; Allegretto, *Vierne*; Festival March, *Bossi*. (Viola solos by Mr. Herbert Spackman: Allegretto, *Wolstenholme*; Chanson de nuit, *Elgar*.)

Mr. A. M. Gifford, Union Chapel, Hunstanton (two recitals)—Toccata, *d'Evry*; An Irish Phantasy, *Wolstenholme*; Minuet and Trio, *Faulkes*; Irish Air, arranged by *Hardebeck*. (Songs by Mrs. Isobel Gifford: 'A mother's grief' and 'The young birch tree,' *Grieg*. Violin solos by Mr. Randolph Hall: 'Preislied,' *Wagner*; Meditation, *Massenet*.)

Mr. Norman Collie, St. Stephen's Walbrook—Marche Militaire, *Schubert*; Sonata No. 1, *Gaillmant*.

Mr. W. G. Breach, St. John's, Clapham Rise—Toccata in C, *Bach*; Finale, Symphony No. 5, *Widor*.

Mr. Henry Riding, St. Mary Abchurch (four recitals)—Allegro Moderato (Symphony in C minor), *Holloway*; Visione, *Rheinberger*; April Song, *M. L. Wolstenholme*; Mountain Song, *Wolstenholme*; Allegro con spirito, *Dupuis*; Adoration, *Ford*; Andante Religioso, *John E. West*; Angelus ad Virginem, *Pearce*; Triumphal March, *Gaillmant*.

Mr. N. S. Wallbank, Hexham Abbey (two recitals)—Prelude and Fugue in D, *Bach*; Pastorale, *Claussmann*; Scherzo in G minor, *Bossi*; Toccata in C, *Bach*; 'Holsworthy Church Bells,' *Wesley*.

Mr. Chastey Hector, Brighton Parish Church (two recitals)—Funeral March and 'Hymn of Seraphs,' *Guilmant*; 'The Holy Boy,' *Ireland*; March in C, *Maily*; Toccata and Fugue in D minor, *Bach*; Allegretto Grazioso, *Hollins*. (Anthems by the choir: Wesley's 'The Wilderness,' Smart's 'The Lord is my Strength,' &c.)

Mr. H. Matthias Turton, Robin Hood Methodist Church, near Wakefield—Pavan, *Harwood*; Fugue in G minor, *Bach*; Sonata Pascale, *Lemmens*; Four pieces by *Bonnet*.

Mr. H. S. Greenwood, the World Cotton Conference, Free Trade Hall, Manchester—Overture in C minor, *Hollins*; Andante, *Mozart*; Marche Militaire, *Gounod*; 'Yankee Doodle' in various styles, *Mason*.

Mr. A. G. Colborn, St. Stephen's, Bristol—Nocturne in D flat, *Colborn*; March in D, *S. Wesley*; Romanza, *Colborn*; Grand Chœur, *Baynon*.

Mr. R. Barrett-Watson, Giggleswick-in-Craven Parish Church—Prelude in E flat, *Bach*; Andante con moto, *Bridge*; Pastorale, *Vierne*; Minuet from 'Berenice,' *Handel*; Prelude in G flat, *Scriabin*; Marche Pontificale, *Lemmens*.

Mr. Alban Hamer, the Cathedral, Bloemfontein—Prelude and Fugue in B minor, *Bach*; Sonata No. 1, *Guilmant*; Prière, *Jongen*; Elegiac Romance, *Ireland*; Fantasy—Prelude, *Macpherson*.

Mr. Harold M. Dawber, Wigan Parish Church—First movement of Sonata, *Elgar*; Chorale Preludes by *Bach*, *Brahms*, *Karg-Elert*, *Parry*, *Charles Wood*, *Harvey Grace*, *Harold Darke*, and *Vaughan Williams*.

Mr. Walter Hoyle, Holy Trinity, Exmouth—Fantasia and Fugue in G, *Parry*; Solemn Prelude, *Noble*; Chorale No. 3, *Franck*; Fantasia in E, *John E. West*; Allegretto (Symphony No. 3), *Vierne*.

Dr. Louis A. Hamand, Malvern Priory Church—A Bach and Handel programme. *Bach*: Toccata, Adagio, and Fugue in C; Prelude on 'Christians, now be joyful'; Fugue alla giga; and a Vocal Aria. *Handel*: Overture to 'King Otho'; Minuet; and 'Let the Bright Seraphim.' (The vocal numbers were sung by the Priory Choristers.)

Mr. F. C. J. Swanton, St. Mary's, Nenagh—Bridal March and Finale, *Parry*; Fantasy—Prelude, *Macpherson*; Fugue in D minor ('Fiddle Fugue'), *Bach*; Finale, 'Sonata Celtica,' *Stanford*.

Mr. J. A. Sowerbutts, St. Stephen's Walbrook—Fantaisie in A, *Boellmann*; Meditation in F, *Ropartz*; Bourrée, *Wood*; Prelude and Fugue (from Symphony), *Baré*; Voluntary in A, *Stanley*; Prelude Pastoral, *Liapounov*; Minuet, Romance, and Finale from Symphony No. 4, *Vierne*.

Mr. Ernest H. Smith, St. James', New Brighton—Grand Chœur alla Handel, *Guilmant*; Berceuse et Hymne Séraphique, *E. H. Smith*; Toccata in E minor, *Callaerts*.

Mr. Henry Poole, St. John the Baptist, Burley—Fantasia, *Tours*; Concerto in B flat, *Handel*; Imperial March, *Elgar*.

Mr. Joseph Walton, Glasgow Cathedral (two recitals)—Two Preludes on 'Farewell I give thee,' *Bach*; Pastoral Sonata, *Rheinberger*; Marche Religieuse, *Saint-Saëns*; 'Ride of the Valkyries'; Variations on 'Austria,' *Chipp*; Prelude on 'Deck thyself, my soul,' *Bach*; Sonata No. 4, *Mendelssohn*; Impromptu No. 2, *Coleridge-Taylor*; Funeral March, *Tchaikovsky*.

APPOINTMENTS

Mr. Harold M. Boucher, organist, Charlestown Wesleyan Church, Baildon, Yorks.

Mr. F. W. Dickerson, organist and choirmaster, All Saints' Parish Church, Southport.

Mr. W. A. Montgomery, organist and choirmaster, All Saints' Cathedral, Halifax, Nova Scotia.

Mr. Donovan F. Ryan, organist and choirmaster, St. Leonards, Heston, Middlesex.

Mr. W. Kirk Sterne, organist and choirmaster, Clapton Park Congregational Church.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Gentleman pianist wishes to meet with capable violinist with view to the mutual practice of advanced chamber music. Would collaborate in trio (p., v., and 'cello).—R. PUGH, 25, Abergile Road, Liverpool, E.

A new orchestra (amateur) beginning work in September invites applications for all instruments, ladies and gentlemen. Must be advanced performers in classical music. Rehearsals Wednesdays, 7.30 p.m., at the Training College, Breams Buildings, Chancery Lane, London, W.C. For particulars apply Musical Director.

Established orchestra on symphony basis has few vacancies for September. Violas, 'celli, bass, French horn, trombones, timpani, and drums only. Best music, classical and modern. Particulars, 'ZEALOUS,' c/o *Musical Times*.

Double-bass (gentleman) and violinist, wish to join Sunday evening orchestra. Church or chapel orchestra would suit.—M. F. N., c/o *Musical Times*.

'Cellist wanted for small music circle, meeting one afternoon monthly.—MISS CHRISTINA CHALMERS, 54, Compton Road, Wimbledon, S.W. 19.

Gold medal pianist would be glad to meet soprano to complete mixed-voice quartet with orchestra. Practice rooms Central London, Thursday evenings.—W. T., 12, Sandmere Road, S.W. 4.

Musical enthusiast, conducting small orchestra, would be glad to hear of other string instrumentalists to augment the party. Weekly rehearsals held in New Oxford Street.—H. C., c/o *Musical Times*.

A Saturday afternoon Chamber Music Club is being formed in connection with the Bedford Institute Orchestra. The club will be coached and directed by Mr. Henry F. W. Horwood (late of Queen's Hall and Philharmonic Orchestras). Amateurs wishing to join should apply at the Institute (adjoining Bishopgate Goods Station, G.E.R.), on Wednesdays, at 6.30 p.m., or write to E. J. COATES, 86, Highbury Hill, N.5.

'Cellist would like to join trio or quartet. Practice classes, &c. Two or three evenings weekly.—Apply 18, Chesney Grove, Hunslet, Leeds, Yorks.

Tenor and bass wanted to balance a musical party with own orchestra and L.R.A.M. pianist. Rehearsals Thursdays, 7-9 p.m. Central London.—W. T., 12, Sandmere Road, S.W. 4.

'Cellist and violinist (good players) wanted for weekly string quartet and quintet practice. Birmingham. Interested in classical and modern chamber music.—'VIOLA,' c/o *Musical Times*.

Advanced pianist wishes to meet with a capable violinist. Classical and modern music. Would also collaborate in trio (pianoforte, violin, 'cello).—BENNIE SOPHER, 388, Victoria Road, Crosshill, Glasgow.

'Cellist wishes to meet capable chamber musicians, Wallasey district.—RAWCLIFFE, 12, Westminster Road, Wallasey.

There are vacancies for instrumentalists and vocalists (ladies and gentlemen) in the Bowes Park Choral and Orchestral Society, in connection with the Carter Memorial Club, St. Michael's-at-Bowes. Weekly rehearsals will commence in September.—All communications to Mr. ALBERT HAZELL (conductor), 54, Belsize Avenue, Palmers Green, N.

The Croydon Symphony Orchestra (conductor, Mr. W. H. Reed, F.R.A.M.) invites applications from amateurs for all instruments. Rehearsals commence end of September, on Fridays, at 8.15 p.m., at South Croydon. Full particulars from hon. secretary, C. J. E. CABLE, 118, Fairholme Road, Croydon.

The Fulham Cecilian Orchestral Society has vacancies for good amateur brass and wood-wind, 'cellos, violins, &c. Double-bass provided. Rehearsals Mondays. For membership apply hon. secretary, 209, Munster Road, Fulham, S.W. 6.

Wanted for special musical services to be given at an Islington Church in October, November, and December next, the help of a small orchestra which would provide illustrative music to addresses on Rossini, Haydn, and Beethoven.—MR. WILL F. SALMON, 58, Berwick Street, W.1.

Pianist and 'cellist (young men) would like to meet violinist for regular practice. (Nottingham.) Large library of classical and modern music.—'LEXTON,' c/o *Musical Times*.

Letters to the Editor

CHURCH MUSIC

SIR,—It was, I think, Mark Twain who said, 'We all talk about the weather, but no one does anything.' Does not the same remark apply to Church music? That it is bad in probably ninety per cent. of our churches, and—sadder still—in some cathedrals, cannot be denied. I have moved about a good deal since the war, and often do I dread the dawn of Sunday. Church-going is not a privilege only, but a duty. Why then is it often a painful duty? At even the 'said' services I am irritated by the harsh voice and bad reading of the priest. On a recent Sunday I went to worship at two magnificent churches, and the music was not helpful. The chants and hymns of a secular type were really badly sung; the accompaniments, played by an F.R.C.O., were obtrusive and in bad style; the anthem was a disgrace to all concerned, and but a poor offering to the Almighty.

What is to be done? Good, helpful books abound. 'The English Hymnal' has been out twenty years. We have many societies, papers, meetings, &c.

Who can suggest a remedy for this state of things? A thousand priests met at Oxford a few weeks ago to consider their efficiency. What a power for good an organists' convention might do! Is it possible to organize one for next spring?—Yours, &c., PEREGRINE.

HYMN TUNES. BEETHOVEN

SIR,—Two novel ideas were presented by certain of your correspondents last month.

'Optimist' proposed that we should revive good tunes by Barnby, a suggestion that is interesting, and should, if possible, be acted upon. But where are these good tunes? Then, again, it would seem to follow from this that, if we wish to dispense with 'Pentecost' for 'Fight the good fight' and 'Maidstone' for 'Pleasant are Thy courts above,' we shall require to resuscitate neglected masterpieces by the Rev. W. Boyd and the late W. B. Gilbert, but I force difficulty in this. Besides, it is just possible that each of these tunes *does* show its composer 'at his best.'

Regarding the 'greatest composer' it appears that, after all, Beethoven has won. But pourquoi? Oh, merely because he has 'chanté la fraternité universelle,' and also because he had 'l'âme humaine' instead of 'l'âme allemande' (subtle contrast this!), therefore he is 'le seul vraiment grand' (Oo-la-la). I may say, however, that he will soon lose this distinction. If I remember rightly, he dedicated some of his compositions to members of the aristocracy, and I expect to score heavily against him on this account, since my forthcoming symphonic tone-poem (for double choir, treble orchestra, and quadruple conductor) will be dedicated to Bob Smillie. Considerable use will be made of such themes as the 'Internationale' and the 'Red Flag,' while the work will be entitled 'The Solidarity of Labour.'

Et le pauvre Beethoven? Il sera complètement napoo. Fraternal greetings.—Yours, &c.,

(Comrade) K. G. F.

'THE IMPORTANCE OF CORRECT PLACING OF THE VOICE': A CHALLENGE

SIR,—I wish to preface my remarks by stating that when, in the June number, I replied to Mr. Tree's article that appeared in the April issue of the *Musical Times*, I did not know anything about him. I had been absent abroad for quite thirty years, and had got out of touch with musical and other personalities. I wrote, first, because I am quite as enthusiastic a supporter of the classical method as Mr. Tree can be of his own method; and secondly, it seems to me that the *Musical Times* is pre-eminently the place to discuss such matters. It is an authoritative periodical, read, I postulate, chiefly by professional people and those who are more or less deeply interested in matters musical, who ought to be able and willing to envisage, and discuss dispassionately, points of view other than their own.

Permit me, Sir, to enlighten Mr. Tree. He fears I have not experienced 'absolute freedom and ease' in singing. His fear is baseless. These qualities have been my constant companions ever since I was trained, and that in the most strict conformity to the classical method. Besides, my voice is as fresh and fit to-day as it was at the end of the 'eighties. This is but natural, so I am not boasting about it.

I do not disparage technicalities, because I know their importance. When I am sick and require the services of a physician I call in the one whom I consider to be most completely master of the technique of his profession. I do not expect him to treat me to a scientific lecture on medicine; his business is to cure my ailment. My view is that a professor of voice training is, in a manner of speaking, a physician, who must be able to diagnose vocal trouble and apply a direct remedy, but is not called on to lecture a pupil on either the one or the other.

I am profoundly convinced that the classical method is quite capable of surmounting any difficulties of language (articulation) no matter what they be, but that does not alter the fact that certain tongues lend themselves more than others to make singing easy. If Mr. Tree does not admit this, the fault is not mine, but his own deficiency in philology.

I am also of opinion that no one ought to undertake the training of voice who is not capable of facing and treating all sorts of abnormal cases. Besides, the training even of normal voices is apt to bring out many strange and unusual phenomena, which demand skilled treatment. One sort of medicine will not cure all manner of diseases.

I feel convinced that Mr. Tree does not know the classical method practically, yet he thinks it responsible for spoiling a great many voices. I wish to assure him that such is not—indeed, cannot be—the case. It cannot spoil voices! By no means all Italian singing masters know or teach it. (Two cases of excellent voices being ruined by professional teachers at Milan, while I was a student there, came under my personal notice.) It is those who pretend to teach it, but do not, and those who, being only instrumentalists, yet undertake to train voices, who are to blame for the harm done in its name, and I fear that such are numerous.

In order to be specific I shall proceed to state why I disapprove of Mr. Tree's method, in so far as I can grasp it. He ignores the control of the breath, which I consider to be the first step in voice training. He makes correct speech his basis, but experience has taught me that the speaking voice affords no indication of the location of the vocal organ. A soprano or tenor may, and often does, speak in deep tones, whereas a contralto or baritone may converse in high tones. They sometimes continue to do so even after their singing voice has been properly placed. How the difficulty presented by such a natural phenomenon is to be overcome by Mr. Tree's method is not apparent to me. Every normal voice contains what is commonly known as a 'break,' which has so to be bridged over as to render the voice perfectly equal from its lowest to its highest extreme. There, again, Mr. Tree does not assist me. The higher notes of a properly trained voice must be *covered*, otherwise they remain open, unpleasant to the ear, and most trying to the voice itself. Correct speech does not assist me in effecting that necessary modification of tone.

Mr. Tree invites me (although he does not specify in what manner) to come down to business, and I am quite prepared

to meet him, as the following sporting offer will show. Unfortunately I am not personally acquainted with the principal of the Guildhall School of Music, but a friend whom I trust has spoken so highly of him that I place complete confidence in his knowledge and judgment. Probably Mr. Tree knows him, and if that be the case he will be able to approach him.

The number of applicants for admission to the School must be in excess of the vacancies, and my proposal is to ask Mr. Ronald to choose two of the best of his latest rejected candidates, as nearly as may be in the same vocal condition, one of whom shall be gratuitously taken in hand by Mr. Tree, and the other by myself. Not all voices yield equally to training, but I am prepared to take the risk of getting the more difficult one. I wish, however, to stipulate that my prospective pupil shall: (1) be seriously and enthusiastically devoted to singing; (2) have perfect intonation; (3) be possessed of a genuine artistic temperament, and (4) should a lady be chosen, she shall under no consideration be under eighteen years of age. I should be pleased to leave it to Mr. Ronald to settle the number of lessons to be given before the results of our respective tuition be submitted to judgment.

I have an open mind; now let Mr. Tree prove that he has a decided claim to be reckoned with seriously.
—Yours, &c.,

A. KEAY.

National Liberal Club.

August 3, 1921.

'THE GRAMOPHONE—PRESENT AND FUTURE'

SIR,—The article in your July issue, under the above heading, heralding a new departure in gramophone construction, which the writer, Mr. Ulric Daubeny, considers an enormous forward movement from existing models, has whetted my curiosity very considerably; for, as recording secretary of the North London Phonograph and Gramophone Society, I have for the last five years witnessed a grand march past of nearly all the 'revolutionary innovations,' connected with the 'talking-machine,' in the shape of sound-boxes, tone-arms, needles, and all the various accessories, about which, as Mr. Daubeny suggests, there has been 'much cry but little wool.' In his guarded reference to the gramophone of the future, which he claims to be a long leap, rather than a step forward towards the perfection of sound reproduction, he seems to indicate the basis of improvement as follows: 'The secret lies mainly in the acoustic properties of the cabinet . . . The object of a horn is to act as a sound-wave chamber and amplifier, much as does the body of a violin or the "bell" of a brass instrument. The larger the horn—within reasonable limits—the greater volume of tone a gramophone will give, and the greater the depth of such tone.'

Now although it is true, generally, that gramophone manufacturers have seldom incorporated the above ideas in their methods of production, being more concerned in appealing to the eye than to the ear (hence the elaborate cabinet and the diminutive amplifying chamber), nevertheless I am pleased to be the possessor of an instrument, the construction of which has been carried out in the light of just those very ideas which Mr. Daubeny deems indispensable. My gramophone is of the external horn type, entirely of wood (with the exception of the motor), solidly constructed in triangular formation to fit the corner of a room. The top of the horn stands 7-ft. from the floor, the flare being 24-in. in diameter. The curved length of the horn is 56-in., literally built up of thick rings of wood tapering internally from 2-in. diameter at the junction of the sound-box to 2-ft. at the other extremity. This is supported by a heavy cabinet having a frontal width of 4-ft., containing three cupboards for the storing of records. The tone is pure, full, and natural, but I cannot claim it to be a novelty, since the inventor has been constructing such instruments for the past fifteen years.—Yours, &c.,

WILLIAM J. ROBINS.

126, Whidborne Buildings,
King's Cross, W.C. 1.

THE GRAMOPHONE AS AN AID IN TEACHING ORCHESTRATION

SIR,—We hear so much of the educational value of the gramophone to-day, that it seems strange that this instrument has not hitherto been used for the most obviously suitable branch of musical education, *i.e.*, the teaching of orchestration. It is safe to say, I think, that orchestration is the one branch of theoretical music that cannot be taught from a text-book alone. Familiarity with the actual sounds and tone-qualities of each instrument is essential. Surely the most effective method of teaching the subject would be to prepare a series of records embodying a short course of lectures on orchestration, with proper illustrations and examples. The first part should be devoted to musical illustrations of the various instruments, separately; the second part to the principles of balance of tone, orchestral colour, &c. Accompanying the records should be a text-book reproducing the examples and the words of the lectures.

I fully believe that the scarcity of orchestras in the country may ultimately be traced to the difficulty of teaching orchestration. Owing to this difficulty, the subject seems to be practically unknown except to students at the musical colleges, and consequently the average person takes little active interest in orchestral music. If only this great subject, which is surely the most fascinating branch of music to learn, could be introduced to the average music-student as naturally and as universally as harmony and counterpoint, people would begin to demand orchestras, and, what is quite a different thing, to support them.

The difficulty from which the teacher of musical appreciation, as regards the orchestra, suffers, is this: In his theory, he can start from the beginning and the elementary, and work up to the complicated and the advanced; but in his practice he must start with the highest grade. He cannot say to his pupil, 'There is a great difference of tone between an oboe and a clarinet,' and then go to an orchestra and show him what the difference is. All he can do is to explain the difference as best he can. The difficulty and ineffectiveness of this are too well known to need comment.

If any of your readers can see any method of overcoming this difficulty other than the gramophone, I should be interested to hear it. I think the day is past when orchestration was regarded as an abstruse subject too high for ordinary mortals' comprehension.

The gramophone has already done great work in introducing orchestral music to 'the man in the street.' Cannot it also be used for imparting the secrets of its structure, or rather construction, to the earnest seeker after musical proficiency?—Yours, &c.,

Eaglescarnie,
Haddington, Scotland.
August 10, 1921.

JOHN HUNTER BLAIR.

[The Gramophone Company has just made a start by issuing a couple of double-sided records giving typical passages played on orchestral instruments—string, woodwind, brass, and percussion.—ED., *M.T.*]

GRAMOPHONE RECORDS

SIR,—Your correspondent who wrote about the making of Madrigal gramophone records last month, and others interested, will be glad to hear that a series of such records sung by the English Singers will be issued by the Education Department of this Company next month, and can be obtained through the usual channels. It will be possible, I hope, to produce records of the Church music of the Elizabethan Masters at some future date.—Yours, &c.,

ALEC ROBERTSON
(Lecturer to Education Department,
The Gramophone Company, Ltd.).

KITSON'S ELEMENTARY HARMONY

SIR,—In your review of Dr Kitson's Elementary Harmony you give the impression that Part 3 is not yet published. I write to say that all three parts were published last year.—Yours, &c.,

H. C.

ORGANISTS OF ST. OLAVE'S, SOUTHWARK

SIR,—In his interesting article on 'The Organs and Organists of St. Olave's, Southwark,' Mr. Freeman omits two names, which are thought worthy of a place in Grove. John James was organist there early in the 18th century, and appears to have been the first organist in the new church. J. J. Harris was organist early in the 19th century, and during his tenure of the office published a selection of psalm and hymn tunes used at St. Olave's. He was afterwards organist of Blackburn Parish Church and of Manchester Cathedral, where he preceded Sir Frederick Bridge.—Yours, &c., J. ALBERT SOWERBUTTS.

4, Edgar Road,
Winchester.

August 10, 1921.

MODERN MUSIC

SIR,—Mr. Elkin says: 'All great composers are to some extent innovators.' This cloak, though threadbare, still covers a multitude of errors, doesn't it? Every goose is a swan, and every experiment a work of genius.

Like Mr. Pitcher, I am not a reactionary, but I have my convictions, and am not to be led by the nose by every opportunist and crank who arises. But in order to show what my aims are, permit me to throw off a few parables taken from motoring.

Modern music is a car which is travelling too fast down hill. I am trying to apply the brakes, not necessarily to stop the car.

Another: Years ago, being inexperienced, I was cheated over an automobile. Now I have learnt about cars, and it would require a clever salesman to cheat me. The public is now in my then inexperienced condition. The salesman is the critic or composer who has his own axe to grind. I, and countless others, mostly voiceless, are in the position of more or less expert advisers.

If we were to draw a graph of the progress of music from Bach onwards, we should find that of late years the curve would not only be unsteady, but would even be taking a hairpin bend. And, to pursue our parable, hairpin bends are dangerous.

Miss Doris Brookes, in her letter, refers to my criticisms as sweeping, but in order to obtain the correct tension in a tight elastic, surely it has to be overstretched. However, she makes one remark with which I agree, namely, that there are men now who are writing music both from the heart and from the head. But (and here's the rub) they do not get a hearing. It is the empty pots which make the most noise.

But let us be patient, and remember the story of the emperor's new suit of clothes. The ultra-modern critics and composers think they are in the van. But one of these fine mornings they will wake up and find themselves in the cart.—Yours, &c., C. A. BECKET WILLIAMS.

A RARE INSTRUMENT

SIR,—A lady friend of mine possesses a musical instrument which is, I think, a very uncommon one—at least in England, as none of my musical acquaintances to whom I have described it has ever either seen or heard of one before. It is called a 'Nagel-Geige,' or nail violin, and it is in a perfect state of preservation. There is a specimen in South Kensington Museum, and my friend, who wishes to know what value to place upon hers, inquired from the authorities, but unfortunately they were unable to state even what their own instrument might be worth. From a commercial point of view I do not suppose it is very important, but to a collector, either of rare musical instruments or curios in general, it may be of considerable value. I should be very grateful for any information upon the subject that either you or any of your readers may be able to give me, more especially as to its value, with a view, among other considerations, to its adequate insurance.—Yours, &c.,

6, Dunster Avenue,
Rochdale.
August 14, 1921.

WALTER HASKELL.

A VILLAGE PERFORMANCE OF MILTON'S 'COMUS'

SIR,—It may be of interest to some of your readers to hear of the production of Milton's 'Masque of Comus' (with Henry Lawes' original music) at Little Gaddesden on July 30 last.

The new Little Gaddesden Competitive Musical Festival held on April 23 of this year had stirred the village to great enthusiasm for choral singing and for music generally, and the idea of producing 'Comus' was immensely popular.

The choir and crowd were entirely recruited from Little Gaddesden, and some of the principal actors and the orchestra were also found in the neighbourhood. In Mr. Paul Edmonds, the composer, we found an excellent conductor, and it was very largely owing to his skill and tact (this last not a minor quality in a stage manager) that the production was so successful.

The arrangement of the music followed was, in the main, that of Sir Frederick Bridge. Three folk-dances from Mr. Cecil Sharp's collection were introduced, and the incidental music included a 'Miniature' Suite of Mr. Paul Edmonds' composition, and contemporary music by Giles Farnaby and William Lawes.

Two performances (afternoon and evening) were given on July 30, and we were lucky in having perfect weather throughout the day.

We were extraordinarily fortunate in our cast, selection being no easy matter, since many of the performers are required to sing as well as to act and declaim blank verse. In Miss Elizabeth Mitchell-Innes we had an ideal Attendant Spirit, and her charming singing and speaking voice were a delight to all who heard her. Others particularly worthy of praise were Miss Christabel Liddell as the Lady and Mr. Granville Ram as Comus. As the former Miss Liddell had an especially trying task, but she made the part completely convincing. Comus showed plenty of wickedness and wizardry, and was well-supported by a group of ugly-headed and riotous monsters.

I do not think that 'Comus' has often been produced by a village, and the keenness and interest shown by the villagers themselves have been a revelation to outsiders. The audience, too, appeared much delighted, and one is glad to find that Milton is not without honour in his own country. Milton's birthplace, Chalfont St. Giles, is not far from here, and of added local interest is the fact that the Masque was originally produced for Milton and Lawes' patrons, the Bridgewater, who at one time owned the seat of Ashridge, hard by Little Gaddesden.—Yours, &c.,

Berkhamsted, August 6, 1921.

SPECTATOR.

BRITISH MUSIC AT THE 'PROMS.'

SIR,—It would be very unpardonable of me if after my letter in your August number I did not admit that the programmes for the present Promenade Concerts show an almost astonishing improvement. They are still thoroughly badly arranged in many respects, but there is no doubt that they are far more up-to-date than they have been for a long time. It really does one's soul good to see Elgar gradually coming into his own, and very nearly beating Tchaikovsky in the number of performances allotted to him. Unfortunately neither of his two Symphonies are to be played, though we are to have two very welcome performances of his 'Falstaff,' which many of us have not heard for years. May the time soon come when ten performances of an Elgar symphony will be given to crowded seat-payers for every one of a Tchaikovsky to paper dead-heads! As you see, I remain incurably optimistic.—Yours, &c.,

14, Craven Hill, W. 2.

ROBERT LORENZ.

August 5, 1921.

WIDOR RECITALS

SIR,—May I ask how it is so few of our great organists seem to play Widor's Symphonies? Beyond the fifth and one or two movements of Nos. 2 and 4 one never hears them. Surely our recital organists whose business it is to play big masterpieces might play the whole ten from time to time. Is it not possible in London to have Widor recitals after the style of the Bach recitals at St. Anne's, Soho?—Yours, &c.,

Hunstanton.

A. M. GIFFORD.

ROYAL ACADEMY OF MUSIC

The annual dinner of the R.A.M. Club took place at the Monico Restaurant on Saturday evening, July 23, when a large gathering of members and friends spent a most enjoyable evening under the genial chairmanship of the president, Dr. H. W. Richards. In proposing the 'Success of the Club,' the chairman in a witty speech referred to the manner in which the meetings of the Club afforded a kind of social education to the members, whatever peculiarities of character or disposition they might possess. Sir Alexander Mackenzie in his reply referred to the coming centenary celebrations of the R.A.M., which would include a great musical and social festival next July. The toast of 'The Ladies' was proposed by Mr. Louis N. Parker in a brilliant speech and replied to by Dr. Eaton Fanning. During the evening songs were contributed by Miss Amy Evans and Mr. Fraser Gange, and violin solos by Miss Elsie Owen. Mr. Harold Craxton played the accompaniments in a most delightful manner.

A CORELLI FORGERY.

At the Musical Association meeting on April 19 a short communication by Mr. F. T. Arnold was read. In the British Museum there is what purports to be a reprint of the first six Sonatas of Corelli's Opera Quarta (H. Aertssens, Antwerp, 1692), which is mentioned by Eitner in his 'Quellen Lexicon.' Goovaerts in his 'History of Music-Printing in the Netherlands' mentions as one of the most important publications of Aertssens, his edition (1695) of the twelve Sonatas of Corelli. Everything would seem to point to this being a reprint of the British Museum edition, which was evidently unknown to Goovaerts. The edition which has always been accepted as the *editio princeps*, on which all subsequent reprints of the Opera Quarta are based, is that published at Bologna in 1694. It is an astonishing fact that the Antwerp edition of 1692 contains an entirely different work. There is not a single movement common to the two. The question is: Who wrote the Antwerp Sonatas? It seems almost incredible that a publisher of repute, as Aertssens was, should have had the audacity to publish an edition—and a reprint, moreover—of a spurious work two years in advance of the real work itself. Corelli's authorship seems impossible, or at all events in the highest degree improbable, for various reasons which Mr. Arnold adduced. Who was the culprit?

Sixty Years Ago

From the *Musical Times* of September, 1861:

CRYSTAL PALACE.—Madame Grisi's Farewell took place at a Festival given on July 31, when between eleven and twelve thousand visitors were present. The programme comprised a selection of Italian songs and duets from the operas, all very good and pleasing music, but not by any means chosen for producing an effect in the vast area of the Palace. It would not be fair, therefore, to criticise the actual singing, half of which could not be heard beyond the first few rows of the audience, but we may say that the demonstrations of the public in behalf of their long-established favourite were of the warmest description, and such as would be gratifying to her to remember hereafter. The honoured name of Grisi has for nearly thirty years proved unfailingly attractive, and the remembrance of the gratification she has never failed to inspire, was fresh in the minds of all when they wished her adieu for ever.

STROOD, ROCHESTER.—The members of the Church Choir enjoyed their annual picnic on Monday, August 12, in Cobham Park, by permission of Lord Darnley. During the afternoon, the singers, numbering fifty voices, performed a selection of glees and part-songs, the majority being from the 'Open-air Music' of Mendelssohn. The effect of the harmony was listened to with much enjoyment by a number of the gentry of the neighbourhood, including the noble owner of the park and his lady.

NATIONAL COUNCIL FOR MUSIC IN WALES

SECOND ANNUAL CONFERENCE

The National Council of Music which came into being two years ago met for a second annual Conference at Gregynog Hall by the kind invitation of the Misses Davies, of Llandinam. Gregynog is in a remote Montgomeryshire valley, and its beauty and remoteness make it an ideal spot for the quiet working out of plans for the good of Wales. The Council held six full sessions from July 15 to July 18 inclusive. Sub-committees also sat, sometimes till after midnight; and concerts were held each evening to which visitors from the surrounding neighbourhood came. On the Sunday evening the worshippers from both the church and chapel at Tregynon attended to join in and hear some of the finest music ever written by Bach, Beethoven, Wesley, and others. Members of the Council formed themselves into a small choral society for the occasion, singing Tallis, Wesley, and notable Welsh melodies with the help of a few better singers than themselves, including Madame Laura Evans-Williams. Members of Council who attended the Conference were Dr. Mortimer Angus, Mrs. Mary Davies, Miss Gwendoline E. Davies, Mr. E. T. Davies, Mr. F. P. Dodd, Prof. David Evans, Mr. D. W. Evans, Mr. Tom John, Mr. A. Lyon, Sir H. R. Reichel, Miss Hannah Reynolds, Miss C. A. Samuel, Miss M. A. Vivian, Prof. J. Lloyd Williams, Mr. Percy E. Watkins, the director (Prof. H. Walford Davies), and the secretary to the Council (Mr. J. C. McLean).

A great many matters of national musical interest were considered. The Hymnal for Schools and Colleges in Wales received its final review. The issue of a Welsh University Song-Book was discussed; any student or ex-student of the constituent colleges may give practical help in this particular matter by sending suggestions or contributions to the secretary of the National Council of Music, Aberystwyth, who will pass them to the director and his editorial board of three—Mr. E. T. Davies, of Bangor, Prof. David Evans, of Cardiff, and Prof. J. Lloyd Williams, of Aberystwyth. The establishment of an instrumental trio at Bangor, as at Aberystwyth, was agreed upon, and gave great satisfaction; and the consequent extension of the Council's scheme for a national evangel of chamber music was faced and discussed. The Council's musical hopes run even higher than the financial anxieties which necessarily accompany them, and this is saying a great deal. It is an open secret that up to the present, had it not been for the exceeding generosity of two donors, neither the Council's evangel of classical instrumental music nor its present series of publications could have been attempted at all. Other matters of major importance discussed included the establishment of tutorial classes in music and extensive plans of co-operation with school authorities for the furtherance of a national policy for music in schools; the establishment of University Fellowships in Music—a question raised two years ago and sent to the University Court, but since in abeyance owing to lack of funds; detailed consideration of the draft of a scheme for the formation of a National Orchestra; estimates of expenditure for the coming year; the wider circulation of the National Council Gymanfa Book recently published, and the co-operation with Harlech and other festival authorities in the encouragement and publication of native works.

One specially interesting feature of the Conference was the testing of the first gramophone record of a lecture given by the director to children on how to build tunes. The lecturer quoted a first-rate pentatonic tune actually written by a fifth standard Council School boy in a Cardiganshire school after one short lesson similar to that given on the gramophone.

It will be seen that the activities present and to come of the director and Council are multifarious, urgent, and of national interest. The need for funds in every direction is pressing. But it may well be imagined that on no other national matter would money be better spent than on the furtherance of a sound musical policy in schools and colleges, and the Finance Committee of the Council look anxiously at this juncture for a few rich enthusiasts who will entrust them with a liberal annual sum for two or three years till the evangel of instrumental music is spread and established on its own merits. So far the Council has given two hundred

and fifty-three illustrated lectures on instrumental masterpieces. They desire to give more than three hundred next session. Anyone willing to help financially should communicate directly with the Director, Prof. Walford Davies, Aberystwyth.

The following letters have passed between the Committee of the Barry National Eisteddfod and the Council of Music:

'Glyn Geraint,'
15, Somerset Road,
Barry, Glam.

The National Council of Music for Wales,
Aberystwyth.

DEAR DR. WALFORD DAVIES,—I hereby forward you a cheque for £200, being a donation from the Committee of the above towards the National Council of Music for the purpose of promoting Musical Culture among the people of Wales and of fostering instrumental music in our midst. I hope the Council will succeed in promoting the very best in Welsh music and in developing the distinctly Welsh character of our birthright and song.

I am, yours truly,

May 24, 1921.

D. ARTHEN EVANS
(General Secretary).

The Music House,
University College of Wales,
Aberystwyth.

D. ARTHEN EVANS, Esq.,—I am desired by the National Council of Music to forward an expression of gratitude to the Committee of the Barry Eisteddfod, 1920, for its liberal donation of £200 towards the funds of the Council. The Council notes with pleasure that you single out the culture of instrumental music for special mention; and the generous gift now sent will be used to extend the work already embarked upon by the Council in the very direction which your Committee evidently most desires.

Many things made the Barry Eisteddfod memorable. No factor in the Council's opinion was more significant there than the appearance of five local orchestras of excellent promise. The Council only awaits the needed funds to send orchestral players and tutors throughout Wales.

I am, Dear Sir,

July 23, 1921.

Yours faithfully,
J. C. McLEAN
(Secretary to the Director
and Council).

CHORALISM AT KETTERING

There is abundance of musical activity in the Kettering district, but during recent years it has not been brought together so often as it should have been. For this reason the performance of 'The Messiah' in the Parish Church on June 30 deserves record. A choir of about a hundred and twenty and an orchestra of thirty-six gave an excellent performance, under the direction of Mr. H. G. Gotch, with Mr. E. B. Bishop at the organ. The soloists were Miss Fifi de la Côte, Miss Dora Arnell, Mr. John Collett, and Mr. Joseph Farrington. There was a crowded church, and as a result £112 was handed to the fund for restoring the chimes to the church clock. Now that this capable choral and orchestral force has been organized, chiefly owing to the efforts of Mr. James Palmer, we hope it will be kept together. A town of Kettering's size should be able to run at least two first-class concerts of this type every season. There should be no shortage of tenors and basses, for in the Kettering Gleemen the town possesses one of the best male-voice choirs in the district. On July 24 they provided the programme at the Abington Park concert at Northampton, singing, among other things, German's 'O Peaceful Night,' Dunhill's 'Full Fathom Five,' Button's 'Sally in our Alley,' Goss' 'O Thou Whose beams,' and Elgar's Five Part-songs from the Greek Anthology. It is worth noting that the entire programme—about twenty items—was sung from memory. This has been the case at the past twelve concerts given by the Gleemen at Kettering. Mr. Samuel Roughton is the conductor.

Obituary

By the death of Dr. C. B. HEBERDEN, late Principal of Brasenose College, the University of Oxford loses one of the most distinguished and beloved of her sons. In all walks of life, whether on the side of learning or of administration, Dr. Heberden was the ideal Oxford don. In the high offices which he filled—as Proctor (1881), Principal (1889-1920), Vice-Chancellor (1910-13)—he was noted for a singular graciousness of disposition. But it is with reference to his connection with the music and the musical life of Oxford that this note is written. It is only appropriate that the name of one whose chief delight was in music and who so strongly influenced the men of his time at Oxford, should be recorded in the *Musical Times*.

Heberden was educated at Harrow and at Balliol, and was often brought into touch with John Farmer, whose vivid personality made the music of both places famous. He also studied music in Germany, and so developed his powers

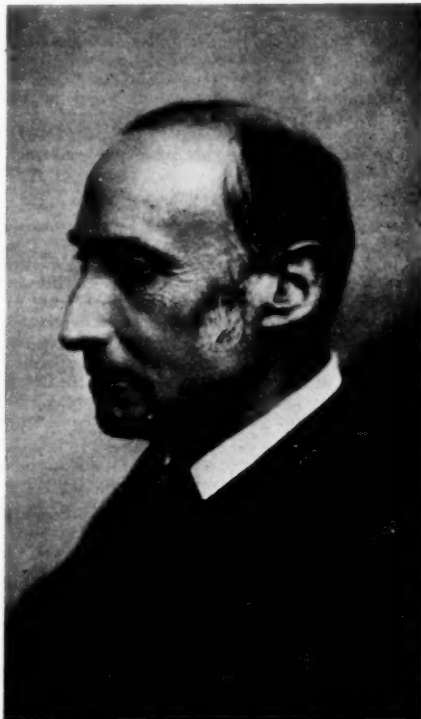


Photo by

(Elliott & Fry.)

CHARLES BULLER HEBERDEN, 1849-1921.

of playing that he was for a long time regarded at Oxford as one of the best performers on the piano/orte the University possessed. He rapidly became a leader among the small band of University musicians who were responsible for the well-being of its music. He was one of the original members of the University Musical Club, founded by Dr. Lloyd in 1869-70, and for fifty years was one of its staunchest supporters, serving sometimes as its president and continuously on its committee. In the early programmes of the Club his name appears as performer on several occasions. As University and College business made increasing demands upon his time his musical activities naturally became rather those of the patron than of the performer.

In the year 1913-14 the thousandth concert of the Club was to be celebrated, and by the unanimous wish of the members the Principal of Brasenose was elected president. No choice could have been happier or more appropriate, for Heberden was an original member, had just completed his term of office as Vice-Chancellor, and was the first head

of a House since the days of Dean Aldrich to boldly champion the cause of music in the University. The programme arranged for the thousandth concert included Mozart's Sonata for two pianofortes, the performers being Dr. Heberden and the Dean of Christ Church (who had just become Vice-Chancellor in succession to Heberden). That two heads of Houses and successive Vice-Chancellors should perform in such a work on such an occasion is a record, and says much for the change of attitude towards music which high dignitaries of the University can now adopt without prejudice to their position. This particular performance was greeted with unbounded enthusiasm, and gave the occasion an unique distinction.

When Dr. Strong became Bishop of Ripon, Dr. Heberden succeeded him as chairman of the board of studies for Music. By his death the Board suffers an irreparable loss. His knowledge of University business, his musicianship, and his delightful personality, made him an ideal chairman, in whose hands University music was in safe keeping.

A few months before his death he gave to the music students' library a large selection of books on all kinds of musical subjects. By this act he confirmed the deep interest he took in the foundation and influence of this valuable collection. Such men as Heberden are very rare. He was one of those who went about doing good. The gratitude Oxford musicians feel for his sympathy, advice, and affection can never be expressed.

It was an honour to know him and a joy to work with him. It will be our delight to keep his name in remembrance.

H. P. A.

We regret to record also the following deaths:

JOHN FRANCIS BREWER, who had been for many years organist of the Jesuit Church, in Farm Street, London. Born in London in 1805, the son of Henry W. Brewer, artist and archaeologist, and grandson of J. S. Brewer, the brilliant editor of the 'Calendar of Letters of Henry VIII.,' he made his mark both as a composer and a novelist.

ROBERT MACHARDY, LL.D., at Strathaven, Lanarkshire, aged seventy-three years. He was an enthusiastic musician from boyhood, studying both at home and on the Continent. For a time he was honorary organist of Edinburgh Cathedral. He was a prolific composer, though little of his work has so far been published.

THE GENIUS OF DUNSTABLE

The Musical Association recently had the privilege of listening to a paper by M. Charles Van den Borren, of the Brussels Conservatoire, his subject being 'The Genius of Dunstable.' In the absence of the author, the paper was read by Mr. W. Barclay Squire, who was also responsible for the translation into English of the original French. Three of Dunstable's Motets were rendered by a small body of singers under the direction of Dr. R. R. Terry.

M. Van den Borren said that all that was known of Dunstable for certain was that he died on December 24, 1453, and that he was an astronomer as well as a musician. It might further be admitted as a conjecture that he was older than Dufay, and that he passed an important part of his life on the Continent. His work was better known to us. About fifty of his compositions had been preserved in manuscripts of the 15th century, mostly of Italian origin. Thirteen of them had been made accessible by publication in modern notation. Amongst these, three were works of the first rank, characterised by individual features which were entirely out of the common. Two were nearly as remarkable. The eight others displayed nothing which appreciably distinguished them from the mass of contemporary compositions. The three best—'Crux fidelis,' 'O crux gloriosa,' and 'Veni Sancte Spiritus'—exhibited special qualities which separate them in a striking way from all contemporary works. The lecturer did not lay so much stress on the form as on the substance, and here, said he, Dunstable brought ideas to which one could not deny the merit of entire originality. Setting aside all consideration of technique, the original element in Dunstable lay essentially in the intrinsic quality of the melody. With or without words, sung, or played by an instrument, the melody of the 'Superius' at the beginning of 'Crux fidelis'

possessed a value of originality which placed it outside and above everything known to us of the product of the period. This was by no means a solitary example.

Brasard and Sarto were among the 15th century musicians most directly inspired by Dunstable, though they did not attain to his commanding breadth, nor to his amplitude of line and contemplative ardour. Dufay, on the other hand, though he owed much to Dunstable, knew how to emancipate himself from this influence and to win his eminent position in the history of music, though he would not have been what he was if the English master had not shown him the way. The statement of Tinctoris, that the origin of the *ars nova* of the 15th century must be looked for 'among the English, of whom Dunstable is the principal' seemed to be the expression of an undeniable truth.

Dunstable so treated the plainsong as to restore to it that mobility which it had seemed to have lost after two and a half centuries of polyphony. It thus appeared as an entirely new creation, enhanced by a harmonic richness which no later attempt at harmonization had ever succeeded in doing. The result was a lyrical atmosphere impregnated with a strange mysticism, which the personal temperament of the master had developed to the utmost limit of expression. Expression was the right term to use in speaking of Dunstable, although that quality was not conceded to him by all. Admitting that the 'madrigalesque' conception of expression as displayed in the music of Western Europe from about 1530 was entirely absent from the work of Dunstable, as indeed from that of all his contemporaries, the lecturer remarked that this absence of 'specialized' expression by no means excluded expression in the general sense of the term, and there could be no doubt that in this respect Dunstable had realised works which were more than, and better than, beautiful sonorous compositions. His sacred motets had not only a character essentially different from the secular *chansons* of the time, but it might also be said that the English master often inspired the generalized expression of his melody with a romantic subjectivity of which no trace was to be found in his Franco-Netherlandish successes of the second half of the 15th century. These latter, better disciplined and more strictly subject to a kind of technical orthodoxy, gradually abandoned the expansive and fantastic figurations which were indeed ill-adapted to the exigencies of a contrapuntal science based on strict laws. Like the Florentine arabesque of the 14th century, the figurative embroidery of Dunstable gradually passed into the background, though not without leaving the indelible imprint of its ethereal flexibility and its dreamlike quality on the broader *cantilenas* of such composers as Dufay, Okeghem, Obrecht, and Josquin.

FIRST TOUR OF THE SOUTH AFRICAN FESTIVAL CHOIR

Towards the end of June the first choral tour to be organized in South Africa took place. A hundred members of the Johannesburg Philharmonic Society and of the Pretoria Choral Society, under the leadership of Mr. John Connell (town organist of Johannesburg), started on a tour of the Transvaal, Orange Free State, and Natal, with the object of giving high-class miscellaneous concerts and oratorios. Mr. Connell is a firm believer in the value of singing as a counterbalancing influence of many social perils, and has the ambition of making South Africa a singing country. The tour was practically a round of visits among already existing musical societies, but it had the effect of stimulating the formation of others, and Mr. Connell's intention is to make the festival an annual one in which choirs from all parts will be encouraged to participate.

The joint choirs started on their journey on June 22, but a preliminary performance of 'Elijah' took place on June 5, in the Johannesburg Town Hall, and a miscellaneous concert was given at Pretoria on June 17, which was repeated at Johannesburg on June 21. After this the Choir boarded the special train which was to become its home and shelter as well as means of travelling during the twelve days occupied by the tour. In each place visited local talent was incorporated in order to promote closer fellowship; at Bloemfontein, for instance, the Bloemfontein Choral Society helped in the choruses; at Pietermaritzburg



A SONG AT BETHLEHEM RAILWAY STATION

the Choral Society not only gave substantial assistance in singing but entertained the visitors with the utmost hospitality. The same thing occurred at Durban, where the Musical Association rendered assistance. In addition to giving the programme as arranged, the Festival Choir sang at several railway stations, *en route*, such as Bethlehem, Harrismith, Ladysmith, and others, being on these occasions entertained on the principle that

Little Tommy Tucker
Sang for his supper.

At Durban the Choir was entertained on board the 'Kenilworth Castle,' by kind permission of the Union Castle Company, and after making inspection of the vessel had tea with the Captain and rendered thanks musically.

There was an excellent batch of soloists, amongst them being Mr. Montague Borwell. (His many friends in England will welcome this news of him.) The solos were of high quality, the 'shop ballad' being almost entirely absent. The standard of the choral items may be gauged from the specimen programme sung at Johannesburg Town Hall (only choral items are given):

'Judge Me, O God'	... ..	Mendelssohn
'Evening has lost her Throne'	... ..	Bantock
'When Love and Beauty'	... ..	Sullivan
'O Wild West Wind'	... ..	Elgar
'Song of the Pedlar'	... ..	Lee Williams
'How Lovely are Thy Dwellings'	... ..	Brahms
'The Charge of the Light Brigade'	... ..	Hecht
'Bold Turpin'	... ..	Bridge
'All in an April Evening'	... ..	Robertson
'A Franklyn's Dogge'	... ..	Macfarren
'You Stole My Love'	... ..	J. J.
Fantasia on 'Tannhäuser'	... ..	Fletcher

The tour covered many hundreds of miles, and meant long and not too comfortable journeying; but it was characterised throughout by the happiest possible spirit of good fellowship. It is no mean test of forbearance to live for so long in the cramped quarters of a railway train, and the gentleman who 'must have my morning bath' was an object of general praise for being able to accomplish his purpose at the drinking-fountain in the corridor. Needless to say, the members of the Choir have many happy memories and pleasant friendships to compensate them for temporary trials, and a repetition of the experiment is certain to be made in a year's time.

L. H. V.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BIRMINGHAM

The musical outlook in connection with the forthcoming local season promises to be full of activity, but at the moment a complete forecast cannot be given, as the various Societies have not issued particulars of their season's concerts. So far we are assured of six 'international celebrity' concerts, the first of which will be given at the Town Hall on September 28, with Madame Tétrazini as the principal attraction. Among the artists to be heard at these concerts during the season will be Mesdames Rosina Buckman, Edna Thornton, Stella Power, and Marie Hall, and Messrs. Josef Hofmann, Kubelik, Kreisler, Maurice d'Oisy, Peter Dawson, and William James. At the last concert, on March 2, the Royal Albert Hall Orchestra, under Mr. Landon Ronald, with Misses Florence Austral and Irene Scharer, should prove a special attraction. Mr. Hubert Brown has arranged to give six popular subscription concerts, and the artistic personnel is to include Mesdames Carrie

Tubb, Desirée Ellinger, Dorothy Silk, Jennie Cleur, Edna Thornton, Olga Haley, Margaret Fairless, Murray Lambert, Adela Verne, and Fanny Davies, and Messrs. Webster Millar, Lenghi-Cellini, Robert Radford, Norman Allin, Horace Stevens, Foster Richardson, Dennis Kennedy, Albert Sammons, Melsa, Arthur de Greef, and Josef Holbrooke. The series will also include a Landon Ronald recital and a Grieg recital.

The Festival Choral Society will open its customary series of concerts with 'Elijah,' and at Christmas 'The Messiah' will be given as usual. The Midland Musical Society, the Birmingham Choral Union, and the Birmingham Choral and Orchestral Association have not as yet issued their outlines of concerts.

We may safely expect to hear a number of orchestral concerts by the Birmingham Orchestra, under the baton of Mr. Appleby Matthews, particulars of which will be given in next month's issue.

Of special interest, on August 8, was the appearance of Madame Pavlova and *corps de ballet* at the Town Hall. The dances were accompanied by a small but efficient orchestra under the guidance of Mr. Theodore Stier.

CORNWALL

Band contests are usually popular in Cornwall, but for some unexplained reason the second annual event at Newquay, on July 23, was an exception, and in contrast to last year's gathering, less than half the number of contestants and only a third of the number of visitors being present. There were no entries of big bands, and only six in other classes. Mr. Tom Eastwood, who was judge of the Crystal Palace championship last year, was the adjudicator. In Class B the test-piece was 'Recollections of Wales.' Stenalees band, conducted by Mr. J. M. Hinchcliffe, won first place. In Class C, the test-piece was 'Spirits of the Nations,' and first place was won by Fraddon band, conducted by Mr. W. Juleff. Medals for euphonium playing were won by Mr. R. Gilbert (Stenalees) and Mr. W. Trevarton (Fraddon); for cornet by Mr. W. T. Lobb (Wadebridge) and Mr. A. V. Minear (Fraddon); for trombone solo by Mr. J. Stephens (Stenalees); and for three trombones by Messrs. J. Stephens, J. Richards, and B. Martin (Stenalees).

The small town of St. Dennis was *en fite* on August 6, when over three thousand people attended the annual band contest, organized by the local Silver Prize Band, a new class being a champion one in competition for a challenge cup presented by the Hon. H. D. McLaren, M.P., the contest being for second and third section bands, not exceeding twenty players. The adjudicator, Mr. T. Proctor, of Oakdale, South Wales, laid stress on the importance of interpretation. For march playing the Stenalees band won first place; in third section bands Fraddon (Mr. G. H. Wilson) came first, and Mr. W. G. Trevarton, of the same band, was the best euphonium player. Queen's band, conducted by Mr. G. H. Wilson, won first place among second section bands, Mr. P. Knight, its leading trombone, winning the medal for the solo class, and Mr. M. Kestle that for euphonium solo. Mr. F. Morcom, of the Foxhole band, won the medal for cornet playing. In the open challenge class Foxhole band, conducted by Mr. J. Morcom, came first. The medal for trombone playing in this class was awarded to Mr. H. E. Wills (St. Columb), and the best cornet player of the day was Mr. R. Gilbert (Stenalees). Nine bands participated in the events, and after the contests they were conducted by the adjudicator *en masse*.

St. Ives Choral and Orchestral Societies, conducted by Mr. Ernest White, on August 10 performed Brahms' 'Song of Destiny' and selections from 'Faust.' The singing was characterised by vitality, good tone, and excellent sense of rhythm.

DEVON

Members of the South-West section of the Incorporated Society of Musicians met at Newton Abbot on July 23 to discuss various business matters with Mr. Hugo Chadfield, general secretary of the Society, the chief topic being the alterations which have been brought about by recent legislation, and how those changes affect the Society as a body and music teachers as individuals.

Holiday centres were visited at the end of July by Miss Margaret Cooper and party, and Miss Carrie Tubb who brought with her Mr. Randell Jackson (vocalist), Signor Giovanni Barbirolli (violin), and Mr. Herbert Dawson (pianoforte).

During August the Royal D'Oyly Carte No. 1 Company gave a two weeks' season of Gilbert and Sullivan opera at Plymouth. 'Princess Ida,' which had not been played at Plymouth for many years, was revived, and the production of 'Ruddigore' aroused much interest. The band of the Grenadier Guards toured Devon early in August, conducted by the band-sergeant. Neither Dr. Williams, the retiring director of music, nor Mr. P. S. G. O'Donnell, who has been appointed to succeed him, was able to be present.

DUBLIN

In the last week of July the Dublin Society of Musicians decided to sever its connection with the Amalgamated Society of Musicians, and to form an independent association on trade union lines.

The dispute between the Dublin orchestras in regard to salaries, &c., at theatres, cinemas, and other places of amusement, was amicably settled on July 28, the very day on which the musicians had decided to go out on strike—or rather to refuse to 'strike up.'

In pre-war days Horse Show Week was invariably associated with many musical attractions, but this year the only concert was that on August 7, when Mr. Harry Dearth and Miss Kitty Fagan were the vocalists at the 'Mater' Orchestral Concert at La Scala Theatre. The orchestral selections were of the 'popular' type, under the direction of Mr. Vincent O'Brien, and seemed to please the audience. Miss Lucy Leenane played the accompaniments satisfactorily.

Quite a delightful interlude during Horse Show Week was the exhibition of folk-music in connection with the Irish spinning and weaving exhibition by the aged peasants of Killoe. An old lady of eighty-seven, Mary Quinn, footed it gaily as an Irish jig dancer, to the accompaniment of the Uilleann bagpipes, a really astonishing performance which was greatly appreciated.

An attractive concert was given at La Scala Theatre on August 14, when the principal feature was the singing of Miss Lily Meaghen, described on the programme as the 'Irish Queen of Song.' Mr. Joseph O'Neill also sang some acceptable items. The Dublin Symphony Orchestra gave a fine interpretation of the 'Unfinished' Symphony, and other selections, under the direction of Mr. Vincent O'Brien.

LIVERPOOL

Mr. Gustav Holst had the advantage of idyllic surroundings for his open-air address to the local members of the British Music Society assembled in the garden of Mr. Mason Hutchinson's house at Bromborough, in Cheshire, on July 23. Mr. Holst gave a most interesting survey of his work for the last fourteen years at Morley College, in Waterloo Road, London. This is an institution for working men and women, and music is Mr. Holst's department in the general scheme of culture. Under his rule, which we are sure is kindly as well as strict, a great number of amateurs have been trained in choral and orchestral music of the best kind. It is not an evening college for training professionals, and soloists, whether vocal or instrumental, are not specially encouraged. There are two harmony classes, elementary and advanced. A College concert is never given without some example of student work in the programme, and Mr. Holst specially mentioned one instance of a beautiful work written by a student at the age of sixty. There are also classes for sight-singing and for the study of orchestral instruments. Mr. Holst has thus at his disposal a home-made choir of sixty-five and an orchestra of fifty-five to sixty. Students are obliged to take up a second subject, so that a soprano soloist may be able to play a violoncello when not singing, or a tenor may take the timpani in addition. Mr. Holst has not the least objection to a bricklayer by occupation being his bass soloist, even in an exacting Bach item, and the priceless experience gained by the necessary wangling of orchestral parts by interchangeable players would teach many modern composers how to economise in overlaid scores. Directed with such enthusiasm and patient persistence, it was not surprising to hear that the forces were equal to giving a creditable account of such difficult music as movements from Bach's B minor Mass and the 'Eroica' Symphony, besides madrigals and part-songs of the English school—works which have a special attraction for Mr. Holst. The performances may perhaps not reach an extraordinary degree of finish, and critical hearers are 'invited at their own risk,' but after hearing Mr. Holst's vivid and humorous description of his work and methods, his audience came to the conclusion that at Morley College he is doing good and laudable service to his art.

The present season is one of anticipation only, but notes of preparation are being heard on all sides. The scheme for the Philharmonic Society's series of ten concerts has been

issued in outline. M. Koussevitzky will conduct the opening concert on October 11. Other conductors engaged are Sir Henry Wood, Mr. Albert Coates, Mr. Adrian C. Boult, Mr. Eugene Goossens, M. Ansermet, M. Bronislaw Szulc, and Mr. Julius Harrison. The solo pianists include Cortot, Siloti, and Moiseiwitsch, and the instrumentalists, Casals, Thibault, and the sisters Harrison. There are no startling novelties announced for performance, but it is satisfactory that we are to hear Vaughan Williams' 'London' Symphony and John Ireland's 'A Forgotten Rite.' Also after Mr. Holst's recent visit a personal interest will be taken in a chorus from his 'Rig Veda.'

The excellent choir will have its opportunity in Brahms' 'Requiem' and selections from Act 1 of 'Parsifal,' and in Cornelius' exquisite 'O Death, thou art the tranquil night,' which is competitive choir music worthy of the name.

Conducted by Mr. Hopkin Evans, the Welsh Choral Union will give four concerts, three choral and one orchestral. The works selected are Elgar's 'King Olaf,' 'The Messiah,' and 'St. Matthew' Passion, two of which are perhaps not great 'draws' from the box-office point of view, but will give notable opportunities for this splendid body of singers to be heard to advantage.

Friends and admirers of the late Harry Evans, and they are many, will be interested to hear that his eldest son, a youth in his 'teens, has passed his first M.B., London examination, with distinction in biology, winning at the same time a second scholarship at his hospital.

Considerable interest has been taken in the dispatch of the new large concert organ for the Public Halls, Blackburn. Built by Messrs. Rushworth & Dreaper, of Liverpool, it is the largest organ which has yet been made in this city, and as a modern instrument of great and varied resources, it is certainly a credit to the builders and an acquisition to Blackburn. Of four manuals, the console with its array of stops is at once an attractive feature. The instrument possesses ample weight of foundation tone and a fine pedal organ, also a carillon stop of three octaves of steel tubes. The builders are justly proud of notable examples of orchestral tone-colour, which they have provided in flute- and string-tone, including a creamy octave flute and the orchestral gamba, oboe, and horn. The action is tubular-pneumatic, and the blowing is by a 'Discus' machine operated by an electric motor, the wind pressures varying from 4-in. to 18-in.

Another instance of modern ingenuity in pneumatic action is provided in the adjustable switch-board, which affords endless possibilities of combinations to be fixed on the thirty thumb-pistons giving ready control of the sixty-five speaking stops and four thousand pipes. Exclusive of casework, the organ has cost about £15,000.

MANCHESTER AND DISTRICT

Arrangements for next season are gradually being unfolded. In October, at the New Queen's Opera House, there is to be a week's opera by members of the Beecham Company, with the Hallé Orchestra and Mr. Hamilton Harty in charge. The scheme comprises 'Carmen' and 'Faust,' and the casts are up to the old standard. Those who heard Mr. Harty last winter in a concert-performance of 'Carmen' will look for something unusually stimulating. The Manchester Beecham chorus lends valuable aid, and everything points to an artistic and (to the charities concerned) beneficial success. The Manchester Wholesale Co-operative Society's concerts assume even greater importance than in the recent past. Five concerts have been arranged, at which Misses Myra Hess, Agnes Nicholls, Dorothy Silk, Florence Fielden, Jessie Thomas, Caroline Hatchard, Miriam Licette, and Renée Chemet, and Messrs. Harold Williams, John Coates, Peter Dawson, Edward Isaacs, Captain Stephens, and the Catterall Quartet are to appear, in addition to the two choirs conducted by Mr. Alfred Higson, the C.W.S. male choir being responsible for over thirty items during the season. At the first concert, on October 12, the Sale and District Mixed-Voice Choir is to sing half a dozen recent Festival test-pieces.

E

I have recently mentioned the efforts of Mr. Charles Neville in giving song recitals well off the beaten track. These he supplemented by singing on July 1 Schubert's 'Schwanengesang' from a folio copy of the original edition and in their original tenor key instead of the more customary transposed baritone one, and if no other purpose were served the event showed that in their transposed form the songs lose much in intensity. The 'North Sea' poems of Heine, particularly 'Atlas' and 'Doppelgänger,' proved a much greater stimulus to composer, singer, and pianist than did the settings of Rellstab. Mr. Neville was happy in association with his old fellow-student, Mr. R. J. Forbes. No one in the last generation or two has at Manchester played Schubert's 'Erl King,' 'Doppelgänger,' or 'Abschied,' with any approach to Mr. Forbes' rhythmical impetuosity. The autumn will bring us the 'Schöne Müllerin' series and the 'Drinking Songs' of Wolf, and later the promise of a modern British series together with the Wolf 'Italianische Lieder.'

The customary Royal Manchester College of Music examination concerts were given under torrid conditions, open windows and doors often spoiling concentration. I was able to be present at only one of the series, and gathered that its quality was on the whole on a rather higher plane than the earlier or later events. The outstanding feature was a student-composition by Mr. Maurice Johnstone, played by a student violinist (Miss Helen Jackson). The results of the composition class under Dr. Keighley are not too frequently brought to light, but Mr. Johnstone's 'Poem' was unaffected stuff that at once gripped and held attention. Its several sections were not too neatly dovetailed, but the subject-matter had some edge—there was no aimless meandering.

The best singing I heard was from Mr. Samuel Worthington, of Bolton, in the great aria from 'Boris Godounov.' He is studying under his fellow-townsmen, Mr. Richard Evans, and on the form displayed in this work shows uncommon promise. Mr. Elie Spivak repeated here two movements of the Elgar Violin Concerto which he recently played at a Noon-tide recital. He is leaving Manchester for London, and will probably rank amongst Dr. Brodsky's more famous pupils. Miss Vivian Lewis is a young violoncello player of exceptional promise.

NEWCASTLE-ON-TYNE

The Newcastle and District Festival Choir, which since 1918 has given annual open-air performances, decided to have an indoor festival this year, and also to expand the single Sunday afternoon concert into a week-end event by adding two Saturday programmes. The choral items, which were the same for all three occasions, comprised Holst's 'Turn back, O man,' Vaughan Williams' 'Clap your hands,' Boughton's 'Song of Liberty,' and 'The Messiah' choruses 'And the glory,' 'Hallelujah,' and 'Worthy is the Lamb.'

The singing was really fine, although the numerical weakness of the inner parts detracted from a broad effect, especially in the Handel choruses. On the Saturday afternoon the accompaniments were in the hands of the strings of the Newcastle Symphony Orchestra, with Mr. J. M. Preston at the organ.

The orchestra gave a sprightly performance of Cimarosa's 'Il Matrimonio Segreto' Overture, and a reading of Mozart's 'Serenade' which, though somewhat lacking in delicacy, was nevertheless quite charming. Mr. Preston gave several organ solos in his usual masterly fashion, and in his accompaniments to the choruses ably filled the gap caused by the absence of wind instruments. In the evening the St. Hilda's Brass Band, conducted by Mr. J. Oliver, was heard in the slow movement from the 'Unfinished,' the 'Peer Gynt' Suite, and in some arrangements. It is, however, a pity that a band of such splendid technique should have included in its excellent programme the 'Lost Chord,' if only as an encore.

On the Sunday afternoon the choral items were repeated with full orchestral accompaniment, the programme being completed with the 'Euryanthe' and 'Midsummer Night's Dream' Overtures, Berlioz's 'Hungarian March,' and selections from 'Meistersinger.' Dr. W. G. Whittaker conducted at all the performances.

PORTSMOUTH AND DISTRICT

Portsmouth is to have another series of 'international celebrity' subscription concerts during the coming season. Four are being arranged, and it is hoped to open with an operatic concert on October 21, when the artists will be Miss Rosina Buckman, Miss Edna Thornton, Mr. Maurice d'Oisly, Mr. Peter Dawson, and Mr. William James, the Australian pianist. The series will include the usual two popular programmes, on November 26 and February 25, but a special feature will be a Kubelik concert on December 10, marking the return of the violinist to England after an absence of eight years.

The Sunday orchestral concerts on the South Parade Pier by the Service Bands continue to give great pleasure to visitors and residents alike. The local authorities have long been pressed to make provision for municipal concerts—in fact the Town Hall committee went so far as to draw up a scheme last season—but it is often overlooked that the South Parade Pier concerts are also municipal concerts, inasmuch as the Pier is a Corporation concern and run by a Corporation committee. During July and August the committee has extended the band engagements to cover daily performances, afternoon and evening, and thus, since the period dealt with in last month's notes, the R.G.A. band (under Mr. Charles Lee), in addition to the Sunday symphony concerts on July 24, fulfilled a week's engagement, the Royal Marine Artillery band (Mr. R. P. O'Donnell) a fortnight, and the Royal Marine Light Infantry Band (Mr. B. Walton O'Donnell) a week. The Sunday vocalists during the same period were Miss Gladys Hay-Dillon, Miss Dorothy Colston, Mr. Sydney Wilson, and Señor Jose de Moraes.

In addition to the band concerts, the J. H. Squire Quintet has been heard in some delightful programmes each morning at the Minor Hall, as well as in *entr'acte* music at the theatrical performances. The Cloister Singers, a Southampton male-voice quartet (Messrs. J. H. Tribe, George de Orfe, Arthur Sewell, and Frank Parry), were also responsible for some tasteful concerted programmes between the afternoon and evening entertainments from August 8 to 12.

A signal honour has been paid to the Royal Naval School of Music, Eastney Barracks, by the command to supply the band which will accompany His Royal Highness the Prince of Wales in the battle cruiser 'Renown' on his forthcoming visit to India. It was anticipated in many quarters that the choice would have fallen on the Welsh Guards, and the Naval School is the envied of Service organizations. It is interesting to note that in view of the comparative dearth of orchestral concerts, the authorities of the Royal Naval School of Music were also approached recently with a view to giving the local public a series of free open-air performances, but unfortunately facilities were not available, and for this season the idea had to be dropped. But the matter is not to be lost sight of, and there is no doubt that something more will be heard of it before next summer. There is, of course, the other side of the question,—competition with the civilian bands, which at present pay their expenses for the performances in the public parks on week-days and Sundays by means of collections and programme money; but no doubt the difficulty could be got over. The civilian bands, by the way, are arranging for a grand musical festival to be held at the Town Hall in September.

There has been an interesting development, or, rather, amalgamation, in the district, the Fareham Philharmonic Society and the Fareham Music Circle having decided to join forces under the name of the former. Thus while the old Society retains its name, the new one gains in prestige. The Philharmonic, under the conductorship of Captain Eugene Spinney, who has also accepted the leadership of the new organization, rendered splendid service for local music in the past. The Philharmonic suspended operations during the war. In October, 1914, Captain Spinney, with the 4th Hants Regiment, went to India, and thence to Mesopotamia, where he took part in an important expedition to Persia. He met with an accident during the operations, being crushed by a horse, and was invalided out of the Army in 1918.

SOUTH WALES

Concerts here this month have been limited to rehearsals by various organizations competing at the National Eisteddfod held at Carnarvon, and to concerts held locally in aid of the distress funds. Among these latter may be mentioned that given by the Gwalia Male-Voice Party at the Palace, Ebbw Vale, on July 24, under the conductorship of Mr. W. R. Lewis, assisted by artists of local repute, and an orchestra under Mr. A. Ford. The attendance was good, and the Party gave a very creditable reading of 'The Martyrs.'

Preparations for the forthcoming season are already begun. At Cardiff five 'international celebrity' concerts will be held, at which will appear successively the following artists: (1) Kubelik and Leila Megane; (2) Tetrassini, Bielua, Brata, and Adela Verne; (3) Hofmann; (4) Kreisler; and (5) an operatic party. The Tredegar Choral Union has decided to prepare 'St. Paul' as its next work, and practice commences in September. The Society is in a healthy condition both numerically and financially. The Treharris and District Welsh Baptist Churches have completed their arrangements for next year's singing festival. 'The Heavens are telling,' and some Welsh anthems have been selected, and the conductor appointed is Mr. D. Vernon Davies.

Musical Notes from Abroad

AMSTERDAM

At the time of writing, Amsterdam has, musically, gone to rest for the while, as also have Rotterdam and the lesser musical centres of Holland. The only music-dispensing venue is The Hague—or, more properly speaking, Scheveningen—although even here the exceedingly hot weather is probably accountable for much less being done than in former years. Appearances of soloists have up till now been restricted to the fulfilment of engagements previously closed with the management of the Kurhaus. Novelties have so far not been included in the scheme of the Symphony Concerts, unless Dvorák's symphonic poem 'The Golden Spinning-Wheel' be regarded in that light. It certainly was new to the majority of concert-goers. From a purely musical point of view acquaintance with this work was very gratifying, even though the thematic material compared with the composer's earlier works is lacking in poignancy. As a specimen of programme music it must be regarded as a failure. It is not clear what induced Dvorák to choose for musical treatment a subject so unfit as that underlying this symphonic poem. The plot deals with a witch cutting up a beautiful girl in order to pass off her own daughter as bride for a king who chances to be hunting in the neighbouring woods. The tables are turned by the entry of a benevolent sorcerer, who restores the unfortunate girl to life through the medium of a golden spinning-wheel. The remainder of the story can easily be imagined. In the same concert Madame Vera Schapira appeared as soloist in Saint-Saëns' spirited G minor Concerto, a work which for this artist's touch proved far too delicate. Her stupendous technique, moreover, tempted her to race through the third movement of the Concerto. As a display of virtuosity this was marvellous enough, but it did not go to strengthen our belief in the pianist's musicianship. The programme was completed by two exceedingly bright works, viz., Glazounov's 'Carnaval' Overture and 'L'apprenti sorcier' by Paul Dukas, both of which received splendid interpretations under Schnéevoigt. The following concert furnished the nowadays rare sensation of a virtuoso on the double-bass, in the appearance of Herr Goedecke, of the Berlin Philharmonic Orchestra. Assisted by M. Sam Swaap, he played a Grand Duo for double-bass, violin, and orchestra by Giovanni Bottesini. Both artists acquitted themselves in splendid fashion, and earned vociferous applause. The programme included also the 'Oberon' Overture, Tchaikovsky's 'Francesca da Rimini,' and Brahms' E minor Symphony, which latter, at the hands of Schnéevoigt, received somewhat too impulsive treatment. The succeeding two concerts had Madame Birgit Engell

and M. Jacques Thibaud for soloists. Besides some songs by Richard Strauss, Madame Engell sang a concert-aria by Mozart, with pianoforte obbligato and orchestra, in which she provided the audience with a rare treat. Her unique singing (especially in the higher register) secured her a great success. M. Thibaud gave a compelling reading of Mozart's Concerto in E flat, and of Saint-Saëns' 'Havaïaise.'

W. HARMANS.

BERLIN

Recently the orchestra played a novelty, viz., Arnold Mendelssohn's first Symphony (Op. 85). Not long ago Mendelssohn, a grand-nephew of Felix Mendelssohn-Bartholdy, published a Sonata (Op. 71) for violin and pianoforte, a work that places him foremost among the composers who cast modern thought into the classical mould. The sonata form, which is also the scaffold of the symphony, has not been supplanted by impressionism or expressionism. Both desire to crush the form. Debussy's impressionism brushed the sonata form aside and created a musical sham form. It was a protest against Richard Wagner. We now know that Debussy was but an episode, and his whole-tone scale a mannerism. He did not extinguish Wagner. Arnold Schönberg, the latest and chief of the expressionists and the most remarkable personality extant in the music of to-day, composes asymmetrically and atonally. He dispenses with the outer ear and hears from within. What will it all come to?

And while these revolutionaries and red-hot communists seek new forms and new modes of expression, there are others who create beautiful works on the lines laid down by the great masters. To these belong Arnold Mendelssohn, Zilcher, Reuss, Büttner, Pfitzner, Walter Niemann, Johanna Senfner, and others.

Arnold Mendelssohn calls his Symphony a portrait. It is possibly a portrait of himself: at any rate, it is the reflex of a great personality striving after that which is highest and noblest in the world. True, the passion is not of elemental strength, but from start to finish there is a strong personal note. It is no 'paper music.' The themes are simple and warm, standing on the firm ground of tonal reality. The work is well built, the four movements following in character and length the classical symphonic form. It was enthusiastically applauded by the numerous admirers of the composer.

THE JUBILEE OF 'DER FREISCHÜTZ'

At the opening of the 19th century Rossini reigned supreme all over Germany and Austria, while France refused meanwhile to listen to the seductive melodies of the great Italian. Two events fell like bombshells into this state of things, and caused a revolution in the world of musico-dramatic art. Beethoven's 'Fidelio,' at first declined, produced in the year 1814 sensation, and in 1822 enthusiasm. But a greater victory was achieved by Weber's 'Freischütz,' which was produced for the first time on June 18, 1821, at the Königstadt Theatre, Berlin.

"Freischütz" has hit the mark," said the composer to Kind, the librettist, immediately after the performance. Indeed it had, for no opera before or since ever became so soon or so generally a favourite. It was played at Paris (1824) and hissed, just to show that every rule has its exception; it was given in London with such favour that a gentleman advertising for a servant is said to have found it necessary to stipulate that he should not be able to whistle all the airs.

The Overture when played at Dresden at a concert given by Barmann, the celebrated clarinetist, toward the end of 1820, did not make much impression. The originality of the music prevented the people from appreciating its beauty. At Berlin the Overture was enthusiastically encored. As a dramatic prelude it ranks with the great 'Leonora' and the 'Tannhäuser' overtures—indeed, as regards picturesque descriptiveness, concentrated energy, and varied splendour of orchestral effect it stands at the head of introductory symphonies. It is extraordinary how this opera solves the most difficult theoretical problems with perfect certainty. There are dialogues—i.e., outwardly the work is but a Singspiel—yet everywhere it teems with dramatic truth, and it is remarkable how the dramatic element grows out of the Volkslied.

Weber added no new instruments to his orchestra, yet he remodelled the entire art of instrumentation, and is in this respect the immediate predecessor of Berlioz and Wagner. For every thought he found a characteristic orchestral colour, employing at the same time a wise economy as regards modulation and orchestral means. Indeed, the professional critics were not satisfied. They maintained that Weber could write a pretty Singspiel, but not an opera in the grand style. Weber proved that they were wrong. The solitary giant at Vienna alone felt the greatness of 'Freischütz,' and he expressed his astonishment and admiration of the work to Rochlitz.

The opera meant nothing less than the turning-point from the romantic opera to the musical drama. Weber had created the German Volksoper, and at the same time the musico-dramatic style.

The Germans discovered their Mozart and Beethoven much later than Weber—their Bach even later still. It was love that showed them the road to Weber.

Said Wagner: 'Never lived a musician more German than you: the Briton has done you justice, the Frenchman admires you, but the German loves you—you are his, a beautiful day in his life, a warm drop of his blood, a piece of his heart!'

BACH FESTIVALS

Although the spring musical season has terminated some time ago, several musical events have yet to be recorded. After the eighth Deutsche Bachfest had paved the way—by producing a number of hitherto inaccessible, important compositions of the pre-Bach period as well as by contemporaries of Bach, all of which are now published by Breitkopf & Härtel, of Leipzig—Ulm on the Danube celebrated for the first time in the South of Germany a Bach festival on a grand scale. Bach's art is a Northern product, and the leading Church musicians of the South had somewhat neglected its study. They have atoned for this neglect, for the festival, under the conductorship of Musikdirektor Fritz Hayn, and with the help of distinguished soloists—T. Goppner (flute), F. Hepps (violin), Karl Bittner (trumpet), Gabriele von Lotzner (cembalum), and Arno Landmann (organ)—was a great success. A yet greater success attended the ninth Bach-Fest at Hamburg. It has proved that Germany has no cause for pessimism and fatalism, so long as she cherishes the great works of the past. It is impossible in the space at disposal to exhaust the wealth of music presented to enthusiastic and well-disposed audiences. The programmes contained soli for organ, cembalum, gamba, violin, and voice, chamber music, and orchestral dances by William Brade and Thomas Simpson, two English musicians, who had made their mark at old Hamburg. The culminating point was the production of Bach's 'St. Matthew' Passion (without cuts) in two concerts, and the B minor Mass, conducted respectively by Alfred Sittard and Gerhard von Keussler.

It is remarkable how, in these troublous times, these old works maintain their hold on the public with increasing strength. Year after year the Neue Bachgesellschaft, in addition to the *Bach-Jahrbuch*, publishes under the title of 'Die Kunst des Bach'schen Geschlechts' compositions by members of the Bach family, that show the strongly creative wave of this race of musicians. Recently we heard an Overture by Johann Bernhard Bach (1676-1749) for two violins and string orchestra, in the form of a suite, consisting of an overture, followed by several dances, and a Mass in E minor for mixed chorus and string orchestra by Nicolaus Bach (1669-1753), written for use in the Protestant church. Johann Sebastian Bach is conquering the world. The 'St. Matthew' Passion was performed at Barcelona, Spain, leaving a deep impression. Christiania followed with the first Norwegian Bach festival, under the direction of Prof. Straube (Leipzig), lasting four days. The programmes comprised cantatas, soli for organ and violoncello, suites, concertos, and finally the 'St. John' Passion. The Press speaks enthusiastically of the proceedings, which is the more remarkable as Bach's music is little known and as little cultivated in Norway.

News comes from various towns of the performance of Johann Hermann Schein's sacred compositions. Schein is one of the worthiest predecessors of Bach (see Grove iv.,

p. 255). The publication of his compositions (by Breitkopf & Härtel) makes a valuable addition to the store of Church music, and the performance of his works is proof of the fact that the people are seeking in music those things which the world cannot give. A Passion by Johann Theodorich Römheldt (1684-1756) was performed at Meiningen. Although this music, when compared with that of the great Thomas Cantor, shines as does a star to the sun, yet Römheldt's is a bright star worthy of study. Each of the two parts is preceded by an introduction consisting of Lamento and a Sonata. The choruses are lively and characteristic, and the recitatives, especially those of Jesus, rich in colour and beautiful in expression. Römheldt was a master capable of achieving great things with limited means. It was a thoughtful act of Kirchenmusikdirektor Karl Paulke (Meiningen) to resuscitate this forgotten musician, and present the world with a score that will be welcomed, especially by smaller societies.

The performance of Waldeemar von Raussnern's 'Hohelied vom Leben und Sterben,' at the little Westphalian town of Herford, famous for its linen manufactories, was an artistic event of the highest importance. The love for musical art that compassed the production of such a very difficult work in a small town, appears like a fairy-tale. It proves that outside all the prevalent materialism there is a great deal of idealism that augurs well for the future of the art. The work is interesting, as the composer breaks through technical form and presents an oratorio filled with new ideas. Two little German towns put on festive garb during the month of July. Kreuzburg in Thuringia celebrated the three hundred and fiftieth birthday of her great son Michael Praetorius (1571-1621). Two concerts of secular and sacred music were given by the Meiningen Bach-Verein, under Karl Paulke, with Frau Ran-Weber (vocalist) and Herr Gerhard Otto (organ), both from Bückeburg. The programmes contained choruses, and vocal and organ solos. On July 17, little Eschenbach, in Bavaria, witnessed an unusual conflux of strangers to celebrate conjointly with the inhabitants the seven-hundredth anniversary of the birth of her great son, Wolfram, the author of 'Parzival.' The Fest included a serenade, a festive procession, and a musical play, written and composed by Pfarrer Heller, an historic church concert, and a sermon worthy of the occasion. After having a year ago produced Handel's opera 'Rodelinde' (1725), the students' union of Göttingen, under the guidance of Dr. Oskar Hagen, followed this year with the production of the opera 'Otto and Teophano,' thereby destroying the long cherished tradition, which had become almost a dogma, that Handel's operas were but an aberration, at best a preparation for the great oratorios. Both operas prove definitely the immense dramatic power of Handel. Dr. Moser reports: 'We felt deeply the melodic persistence of the most charming arias, the vivacity and smoothness of the recitatives, the refreshing power of the final choruses, and stood ashamed at the fact that for two centuries a treasure of not only most noble music but of vivid dramatic portrayal had lain slumbering.'

F. ERCKMANN.

PARIS

M. MESSAGER

At the time of writing the health of M. André Messager, if not all that his friends could wish, is decidedly on the mend. So the Paris edition of one of the various London daily papers with 'the largest circulation' has thoughtfully refrained from again announcing his supposed demise. Meanwhile, the composer has been suffering from congestion of the lungs, and at one time his condition was of the gravest. It is to be hoped that M. Messager may long be spared premature obituary notices, and that he will compose another 'Véronique.'

'Véronique,' by the way, is occasionally given in the smaller theatres, and always to full houses—hot evenings excepted. The work is well sung, for if the voice of the artist who impersonates the heroine is not always of the first quality, it is at least properly used. As to this effective baritone rôle, the most distinguished singers are glad to appear in the part. Several baritones from the Opéra-Comique, for example, may be heard in it both at Paris and

in the provinces. Indeed, *opérette* in France is immensely helped by the co-operation of capable performers. 'Les Mousquetaires au Couvent' and 'Les Cloches de Corneville' are frequently performed with some noted tenor, while a baritone of the first order may be specially engaged for 'La Petite Mariée.' And the acting, no matter how small the part, is excellent, for the French, like the Italians, are born mimes. Thus is lustre shed upon the light opera stage.

There is talk of producing several new *opérettes* during the coming winter, each of which is said to be precisely 'what the public wants.' The projects, however, may languish for want of financial backing. Last summer one or two really good things, though favourably received, soon went the way of less successful productions. Consequently capitalists are fighting shy of proposed ventures, though they are ready enough to risk their money over revivals with well-selected casts. 'La Fille de Madame Angot,' for example, never lacks backers, for its tuneful airs prove attractive—as they have any time these many years.

THE OPÉRA

The Opera has benefited from the August tourist traffic. Almost every week-ending Briton makes a point of putting in at least one appearance there, if only to admire the auditorium. 'Les Huguenots,' which so far as length is concerned, may be said to give value for money, again figures in the répertoire. The Raoul of the occasion is an Irishman, whose voice is remarkable for a particularly useful upper register, the most arduous phrases being well within the singer's means. It is, however, unfortunate that his singing has few other recommendations, for the character demands a great deal more than mere voice. The other artists are competent, but it must be confessed that the pre-war performances of the work at Covent Garden were in advance of those now being given at the Paris Opéra. Meanwhile, the Parisians seem to be pleased with the representation, so perhaps nothing else matters.

Gabriel Dupont's 'Antar' continues to draw good houses, owing in great measure to the vivid scenery, which is of the ultra-impressionist school. The work also is helped by its Eastern story, the French being extraordinarily interested in the East. The opera might, however, be shortened with advantage to everybody concerned.

THE OPÉRA-COMIQUE

After the holidays the Italian management (the brother-Isola) of the Opéra-Comique will doubtless set about producing novelties: for the *direction* is a progressive one, and every year sees the répertoire augmented—and occasionally rendered additionally attractive—by the inclusion of something fresh. Unfortunately a percentage of these works fail to please. Musicians they may be, but musical they are not. Each has a purpose; its composer is a person of talent—with an unlimited contempt for the forms which have served their betters, and sustained melody is not thought necessary. 'Puccini,' the composers will tell you, 'is little better than Ponchielli, and Ponchielli is almost as banal as Verdi.' Yet the would-be rival works seldom live long, while the management rings the changes on 'Traviata,' 'Tosca,' and 'Butterfly,' varied by constant representations of 'Werther,' 'Manon,' 'Mignon,' that unequal but popular entertainment 'Le Roi d'Ys' (which does not live up to its atmospheric Overture), 'Carmen,' and 'Mireille,' the last-named being performed frequently. A week is seldom allowed to pass without 'Manon' being heard, and as a rule the cast is a satisfactory one. 'Carmen' is difficult to avoid, as also are 'Butterfly' and 'Mignon,' the respective plots being much appreciated by Parisians. Popular, too, is 'Les Contes d'Hoffmann,' which has had several performances this month. The most notable thing about the representation has been the appearance of M. Lafont in the four baritone rôles. His fine voice is so well directed, his acting is so impressive, and in the Venice scene he cuts so brave a figure, that the *cagnoscenti* pay for a seat mainly to savour the art of M. Lafont. His Don Quichotte, an outstanding feature of the unfortunate Hammerstein London season will—or should—be remembered.

We hear a great deal about the slump in theatrical affairs; that the hot weather keeps people away from the

theatre; and that at this time of the year Parisians prefer to spend their evenings out of doors. Nevertheless, waiting queues besiege the Opéra-Comique box-office from early morn till dewy eve.

OPEN-AIR CONCERTS

The open-air concerts in the Tuileries Gardens continue to attract *tout Paris*. A Vincent d'Indy programme has been given—without, however, going very far towards popularising the composer's somewhat dull music—and selections from 'Cavalleria Rusticana' (which does not go well in French) have roused the audience to enthusiasm. The acoustics are unusually good, owing, perhaps, to the platform, with its well-contrived sounding-board, being fairly high. On a calm day *pianissimo* effects in *alt* are heard distinctly in the back row of the enclosure, which seats two thousand persons. They are also heard almost equally well by those who prefer to save their money by remaining on the outside of the enclosure.

It may, by the way, interest English critics to learn that at Paris the Press is not welcomed by those who are in charge of musical affairs, *à fresco* or otherwise. The accredited correspondents of equally accredited London and provincial papers are sometimes invited to 'assist' at the *répétition générale* of an opera, but their presence at concerts is not encouraged. Managers argue that tickets are a marketable commodity, and that favourable criticisms in the papers of other countries are of no use to them. In default of evidence to the contrary, the objection is a sound one.

PARIS AND CARUSO

Paris has expressed a certain amount of regret on learning of Caruso's untimely end; but the calamity has made little difference to musical circles. When, some time before the war, he appeared at the Opéra, his style was considered too Italian; the exploiting of the voice by holding the upper notes met with disapproval, the French giving the preference to the graces of singing. The large fee which Caruso was paid aroused feelings of envy in the breasts of native tenors, who thought him over-rated.

Socially, however, Caruso was *fêté*—especially by the *Parisienues*. This made the other tenors all the more jealous.

GEORGE CECIL.

ROME

On July 8 there passed away Giovanni Ricardo Daviesi, a singing-master whose interesting and varied though unhappy artistic life did much to unite Italy and England in the last century. Born at Rome on April 12, 1830, Daviesi early manifested a surprisingly rich contralto voice, and after having frequented the then flourishing school of singing in the Hospice of St. Michael, he was admitted successively to the choirs of the Lateran and St. Peter's (the Cappella Giulia), in 1870 passing into the Sistine Choir. Already, at his native city, he had begun the study of medicine, and shortly after his admission to the Sistine, desiring a more ample field for his activities, and no doubt influenced by the political events of that epoch, Daviesi went to London, where he continued his singing, and at the same time completed his medical studies under the guidance of Morrell Mackenzie. The great misfortune of his life—a throat malady—ruined for ever his vocal career, and after an unsuccessful operation at Berlin he returned to London, deeply embittered, and there founded his first singing school. Later he was recalled to Italy, and established himself at Milan. At the age of sixty he visited Russia, where he directed the Conservatoires of Irkutsk and Moscow. It is related of Daviesi that when Gounod heard him sing at Paris, the great Frenchman said: 'Est-ce que vous êtes peintre, Monsieur?' 'Non, pour-quoi?' replied the singer. 'Parce-que vous chantez avec tant de couleur,' was Gounod's flattering response.

From Vienna comes the news of the death of Leon Stein, author of many well-known operetta libretti, amongst them 'The Merry Widow' and 'The Count of Luxembourg.'

The Press reports a curious accident at the Diana Theatre at Milan, on the night of August 1. During Act 3 of 'Fra Diavolo' the tenor seizes an ancient gun, and this firearm, for an unexplained reason, burst in his face,

producing burns and contusions. The incident would have passed without much comment were it not for the fact that it was at the Diana that an atrocious anarchist outrage was perpetrated a short time ago. Owing to this fact, a panic ensued in the theatre, which fortunately was subdued without serious consequences.

The Choral Society of the Harvard University Glee Club, under the direction of Mr. T. Davidson, is at present in Europe, and has given several concerts in France, at the Paris Trocadéro and elsewhere. On August 1 the Society gave a concert at the Rossini Liceo of Pesaro, with the following programme: 'Adoremus Te' (Palestrina), 'Crucifixus' (Lotti), 'In dulci jubilo,' 'Miserere' (Allegri), 'Now let every tongue adore Thee' (Bach), Popular song (Brahms), 'May is coming' (Morley), 'The Tower of Babel' (Rubinstein), 'Drake's drum' (Coleridge-Taylor), 'On the water' (Mendelssohn), 'Serenade' (Borodin), Hallelujah Chorus (Handel). The Society is now proceeding to Ravenna, to take part in the Dante celebrations.

A fine new organ, the gift of American benefactors, has been erected in the great hall of the Pontifical School of Music at Rome. The official opening has been deferred to the beginning of the new season, but on July 25 the feast of St. James, an informal opening was held by Dr. Manari, organist of the Lateran, in honour of the name-day of the Pope, who is greatly interested in the school. The programme comprised Fugue in E flat (Bach), 'Récit de Nazard' (Clerambault), Fantasy (Guilmant), Caprice (F. Capocci), Spring Chorus (transcribed for organ by M. E. Bossi) (Haydn), Gavotte (from the twelve Organ Sonatas) (G. B. Martini), and Toccata (Dubois).

LEONARD PEYTON.

Miscellaneous

The August number of *The Pianomaker* devotes two of its advertisement pages to 'A Personal Note,' explaining why the space in question is not occupied by the usual advertisements of the Gramophone Company. The note says:

'The Company wished us to accept a record announcement of Fritz Kreisler, which they say has been accepted by the Press of the country without demur. That may be true, but *The Pianomaker* will not give publicity to any late alien enemy, however high may be his standing in the artistic world. For that policy we are willingly sacrificing the advertising revenue we receive from the Gramophone Company.'

Whatever we may think of our contemporary's policy, we must respect the courage and self-sacrifice with which it sticks to its guns. Unfortunately the Personal Note, by going into detail, manages to give the Kreisler record two pages of excellent advertisement, free. We hope the late alien enemy and the Gramophone Company are duly grateful.

We have received No. 9 (July, 1921) of the 'Bulletin de la Société Française de Musicologie' (Paris: Librairie Fischbacher). It contains many articles of great interest, with special reference to French music and musicians. The contributors include G. de Saint-Foix, Ch. Bouvet, L. de la Laurencie, Leon Vallez, F. Boghen, and others. In the Miscellanea there is a record of the recent discovery at Milan by M. G. de Saint-Foix, of the burial certificate of the celebrated G. B. Sammartini, who died on January 15, 1775, the first authentic document hitherto discovered regarding this remarkable composer. Burney saw him at Milan in 1770, but until now, the date of his death was unknown.

The office of 'The Techniquer' has been removed from 33, Orchard Street, W. 1, to 21, Boundary Road, St. John's Wood, N.W. 8.

Answers to Correspondents

F. L. B.—A version of 'Angelus ad Virginem,' harmonized for S.A.T.B. by Martin Shaw, appears in 'The English Carol Book,' Series 1 (Mowbray). 'Alma Redemptoris Mater' is an antiphon. There are two versions, one florid, the other simple. Both will be found in 'A Manual of Gregorian Chant' (Desclée, Lefebvre et Cie., Tournai, Belgium). The book is no doubt obtainable at Roman Catholic book-shops. The 'Ave Marie' mentioned in the 'Priores' Tale' may have been the antiphon 'Ave Maria,' or the office hymn for the Annunciation, 'Ave Maris Stella' (see 'English Hymnal,' 213).

C. TILTMAN.—The passage you quote is from Handel's 'Holy, Holy,' an air in 'Redemption.' According to the title-page, 'Redemption' is 'a Sacred Oratorio in Score Selected from the Favourite Works of G. F. Handel, and formed into a Regular Drama; by Samuel Arnold, Mus. Doc., Oxon: Organist of Westminster Abbey.' So far as we know, the work has never been reprinted. The Air is published by Messrs. Novello.

F. C. J. S.—The St. Paul's Cathedral music lists are not published in full in any journal, but we understand that the printers, Messrs. Thomas, White Street, E.C. 2, will send you a copy at any time on receipt of a stamped envelope.

EQUAL TEMPERAMENT.—'A Manual of Pianoforte Training,' by H. Keatley Moore, will meet your needs. It is published by *Musical Opinion*, Chichester Chambers, Chancery Lane, W.C. 2 (2s.).

P. L. C.—The German address of Messrs. Bechstein is Berlin. They have no branch in London so far as we can ascertain.

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10. Prelude to Act III. ("Die Meistersinger")	R. Wagner	10. Christmas Pastorale	Gustav Meike
11. Allegro Pomposo	John E. West	11. A Christmas Pastoral	B. Luard-Selly
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2. Andante	W. G. Alcock	2. Andante Religioso	Myles B. Foster
3. Largamente	George J. Bennett	3. "Simplicity"—Andante	Barry M. Gibbly
4. Andante Religioso	Myles B. Foster	4. Largamente	R. G. Hailing
5. Andantino	Alfred Hollins	5. "Dialogue"—Andante Grazioso	Charles H. Lloyd
6. Adagio Cantabile	Alfred Hollins	6. Andantino	Arthur W. Marchant
7. Larghetto	Charles J. May	7. Con Moto Moderato	William Sewell
8. Andante con Moto	John E. West	8. Andante Amalùe	William Sewell
9. Andantino quasi Allegretto	John E. West	9. Andante	Clement M. Spurling
10. Andante	W. Wolstenholme	10. Andante Sostenuto	F. Cunningham Woods
BOOK II.	BOOK III.	BOOK V.	BOOK VI.
1. Andante con Moto	Thomas Adams	1. "Invocation"—Andante Grazioso	Thomas Adams
2. Con Moto	W. G. Alcock	2. Andante con Moto	Percy E. Fletcher
3. Moderato	H. A. Chambers	3. Poco Adagio	Myles B. Foster
4. Marziale, poco Lento	Myles B. Foster	4. Andante Espressivo	Ignace Gibson
5. Moderato	Alfred Hollins	5. Adagio	Alfred Hollins
6. Andantino	Alfred Hollins	6. Poco Lento	Charles H. Lloyd
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2. Moderato	W. G. Alcock	2. Andante Sostenuto	Myles B. Foster
3. Andante con Moto	George J. Bennett	3. Andantino	R. G. Hailing
4. Andante	H. A. Chambers	4. Con Moto	Alfred Hollins
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5.	Church Preludes No. 5	R. E. Bryson
6.	Postlude	H. Elliot Button
7.	Postlude	G. Calkin
8.	Prelude	Percy E. Fletcher
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11.	Allegro. Op. 21	Gustav Merkel
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19.	Moderato Maestoso	Kate Westrop
20.	Andante Pastorale	W. G. Wood

SET II.

No.		
1.	Allegretto Grazioso	George J. Bennett
2.	Church Prelude	R. Ernest Bryson
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6.	Largo	Handel
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20.	Allegretto Grazioso	W. G. Wood

SET III.

No.		
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- | | |
|---|--|
| 1. *My true love hath my heart ... <i>Sir Philip Sidney</i> | 3. Where shall the lover rest ... <i>Scott</i> |
| 2. Good-night ... <i>Shelley</i> | 4. Willow, Willow, Willow ... <i>Shakespeare</i> |

SECOND SET.

- | | |
|---|--|
| 1. O Mistress Mine ... <i>Shakespeare</i> | 3. No longer mourn for me ... <i>Shakespeare</i> |
| 2. Take, O take those lips away ... <i>Shakespeare</i> | 4. Blow, blow, thou winter wind ... <i>Shakespeare</i> |
| 5. When icicles hang by the wall ... <i>Shakespeare</i> | |

THIRD SET.

- | | |
|--|---|
| 1. *To Lucasta, on going to the wars ... <i>Lovelace</i> | 4. *Why so pale and wan ... <i>Suckling</i> |
| 2. If thou would'st ease thine heart ... <i>Beddoes</i> | 5. Through the ivory gate ... <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ... <i>Lovelace</i> | 6. Of all the torments ... <i>William Walsh</i> |

FOURTH SET.

- | | |
|--|---|
| 1. *Thine eyes still shined for me ... <i>Emerson</i> | 4. Weep you no more ... <i>Anon.</i> |
| 2. *When lovers meet again ... <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters ... <i>Byron</i> |
| 3. *When we two parted ... <i>Byron</i> | 6. Bright star ... <i>Keats</i> |

FIFTH SET.

- | | |
|---|--|
| 1. *A stray nymph of Dian ... <i>Julian Sturgis</i> | 4. Lay a garland on my hearse ... <i>Beaumont & Fletcher</i> |
| 2. *Proud Maisie ... <i>Scott</i> | 5. Love and laughter ... <i>Arthur Butler</i> |
| 3. *Crabbed age and youth ... <i>Shakespeare</i> | 6. A girl to her glass ... <i>Julian Sturgis</i> |
| 7. A Lullaby ... <i>E. O. Jones</i> | |

SIXTH SET.

- | | |
|--|--|
| 1. *When comes my Gwen ... <i>E. O. Jones</i> | 4. *A lover's garland ... <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die ... <i>Anon.</i> | 5. At the hour the long day ends ... <i>Alfred P. Graves</i> |
| 3. *Love is a bable ... <i>Anon.</i> | 6. Under the greenwood tree ... <i>Shakespeare</i> |

SEVENTH SET.

- | | |
|--|---|
| 1. On a time the amorous Silvy ... <i>Anon.</i> | 4. O never say that I was false of heart ... <i>Shakespeare</i> |
| 2. Follow a shadow ... <i>Ben Jonson</i> | 5. Julia ... <i>Herrick</i> |
| 3. Ye little birds that sit and sing ... <i>Thomas Heywood</i> | 6. Sleep ... <i>Julian Sturgis</i> |

EIGHTH SET.

- | | |
|--|---|
| 1. Whence ... <i>Julian Sturgis</i> | 4. Dirge in woods ... <i>George Meredith</i> |
| 2. Nightfall in winter ... <i>Langdon Elwyn Mitchell</i> | 5. Looking backward ... <i>Julian Sturgis</i> |
| 3. Marian ... <i>George Meredith</i> | 6. Grapes ... <i>Julian Sturgis</i> |

NINTH SET.

- | | |
|---|---|
| 1. Three aspects ... <i>Mary E. Coleridge</i> | 4. Whether I live ... <i>Mary E. Coleridge</i> |
| 2. A fairy town (St. Andrew's) ... <i>Mary E. Coleridge</i> | 5. Armida's garden ... <i>Mary E. Coleridge</i> |
| 3. The witches' wood ... <i>Mary E. Coleridge</i> | 6. The maiden ... <i>Mary E. Coleridge</i> |
| 7. There ... <i>Mary E. Coleridge</i> | |

TENTH SET.

- | | |
|--|---|
| 1. My heart is like a singing bird ... <i>Christina Rossetti</i> | 4. The child and the twilight ... <i>Langdon Elwyn Mitchell</i> |
| 2. Gone were but the winter cold ... <i>Allan Cunningham</i> | 5. From a city window ... <i>Langdon Elwyn Mitchell</i> |
| 3. A moment of farewell ... <i>Julian Sturgis</i> | 6. One silent night of late ... <i>Herrick</i> |

ELEVENTH SET.

- | | |
|---|--|
| 1. One golden thread... <i>Julia Chatterton</i> | 5. The faithful lover ... <i>Alfred Perceval Graves</i> |
| 2. The spirit of the Spring ... <i>Alfred Perceval Graves</i> | 6. If I might ride on puissant wing... <i>Julian Sturgis</i> |
| 3. What part of dread eternity ... <i>Author unknown</i> | 7. Why art thou slow ... <i>Massinger</i> |
| 4. The blackbird ... <i>Alfred Perceval Graves</i> | 8. She is my love beyond all thought ... <i>Alfred P. Graves</i> |

TWELFTH SET.

- | | |
|--|---|
| 1. When the dew is falling ... <i>Julia Chatterton</i> | 4. When the sun's great orb... <i>H. Warner</i> |
| 2. To Blossoms ... <i>Herrick</i> | 5. Dream pedlary ... <i>Beddoes</i> |
| 3. Rosaline ... <i>Lodge</i> | 6. O World, O Life, O Time ... <i>Shelley</i> |
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AIR	Our Jesus hath for aye ...	<i>God goeth up</i>
AIR	My heart ever trusting	<i>God so loved the world</i>
AIR	O grant us, mighty Lord	<i>Jesus, now will we praise Thee</i>
AIR	Sighing, weeping ...	<i>My Spirit was in heaviness</i>

ALTO.

AIR	Thou, Whose praises never end ...	<i>Bide with us</i>
RECIT.	The Father hath appointed Him ...	<i>God goeth up</i>
AIR	My spirit Him describes ...	" "
AIR	Into Thy hands ...	<i>God's time is best</i>
AIR	Rejoice, ye souls, elect and holy	<i>O Light Everlasting</i>

TENOR.

AIR	Lord, to us Thyself be showing ...	<i>Bide with us</i>
RECIT.	(Why hast Thou then, O God	<i>My Spirit was in heaviness</i>
AIR	Fast my bitter tears are flowing	" "
AIR	Rejoice, O my spirit	" "
RECIT.	The mighty Guardian	<i>Thou Guide of Israel</i>
AIR	His face my Shepherd long is hiding	" "
AIR	And why art thou, my soul, so fearful	<i>When will God read</i>

BASS.

RECIT.	He comes, the Lord of lords	<i>God goeth up</i>
AIR	'Tis He, Who all alone	" "
RECIT.	It is not mine	<i>God so loved the world</i>
AIR	On my behalf	" "
RECIT.	Yea, this Thy word	<i>Thou Guide of Israel</i>
AIR	Whom Jesus deigns	" "
AIR	Yet silence	<i>When will God read</i>

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